Florentine Baroque Bronzes and Other Objects of Art

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Florentine Baroque Bronzes and Other Objects of Art

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(Sculpture)

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(Drawings and Paintings)

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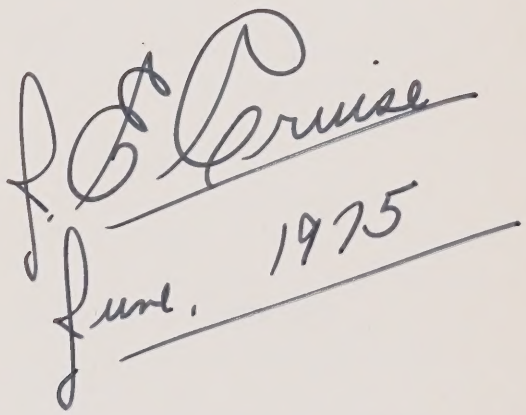

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Introduction

This catalogue accompanies the exhibition of the Ross Collection of Florentine Baroque bronzes — material unsurpassed in expressiveness and strength — which reflects the aims and accomplishments of a private collector, his taste, his knowledge, and his scholarly judgment.

Bronze sculpture as a field of collecting is fairly limited in Canada, and Baroque bronzes even more so; it is only within the last few decades that they have been prized or sought after. The explanation of this late development is that art historians such as Bode or Planiscig held that only Renaissance bronzes were desirable, Gothic and Romanesque material being too rare to be obtainable. In their view bronzes suffered a decline after 1600, the only exceptions being works of Bernini or Tacca, which they viewed as monuments rather than as sculpture for collection. Today it is realized that while craftsmanship did decline, a large quantity of bronze figurines were produced of a quality well worth incorporating in even the most selective collection.

Renaissance bronzes were originally made after archaeological finds such as an *Apollo,* a *Venus* or a *Satyr* from classical times, to further the studies of humanist scholars in places such as Padua, Verona or Florence. The results were often so appealing that they drew a much wider range of patrons among wealthy families such as the Medici and the Gonzaga. To decorate their palaces masterpieces of Renaissance art were produced, not only by famous craftsmen such as Verroccio, Donatello or Bellano, but by unknown craftsmen too, such as the one who created our lioness; the same striving for perfection is evident among them all.

After 1600 a decline set in. While wealthy families still sponsored great masters in their execution of monuments, small-scale objects came to be made for the embellishment of furniture. The splendour of the so-called 'Kunstkabinett' did not always tolerate too close an examination, but art historians have recently made long lists of craftsmen whose work must be considered collectors' items of highest quality, thus bringing Baroque bronzes to the attention of collectors.

Among the most competent patrons of Baroque bronze sculpture we find Charles I of England, Louis XIV of France, the Hapsburgs, the Liechtensteins, Queen Christina of Sweden and, of course, Cosimo III of Florence, whose ancestors in the 15th century were the earliest collectors of it.

The exhibition demonstrates the position of Baroque bronzes generally. To what extent they are inspired by the Renaissance and Mannerist styles may be seen in such objects as the Paduan lioness (p.9), Giovanni Bologna's *Corpus Christi,* and a plaque by Moderno, but equally evident is the extent to which later styles derive from Baroque art, exemplified by Dalou's head of a child, a group by Carpeaux and an Arab horseman by Barye. Furthermore, a small number of well-chosen drawings and paintings of the period show to what extent a Baroque artist could translate a spontaneous inspiration into metal; especially helpful are a child's portrait by Crespi, a sketch for a ceiling painting by Ferretti and drawings by Gandolfi and Foggini.

Credit is due to Dr. Andrew Ciechanowiecki for his unfailing help and advice during the formation of this collection, and I should like to thank all those who have contributed to the making of this catalogue, especially Mrs. Olive Koyama and Mrs. Karin Loconte of the ROM Information Services Department.

H. Hickl-Szabo,
Curator, European Department
September 1974

Italian

late 15th to early 16th century

Lioness

Bronze
H. 3⅝ in. (9.2 cm.); L. 5⅜ in. (13.2 cm.)

Technique: sand-cast in a two-piece mould (front and back). Coppery-coloured metal, covered with a bituminous, black lacquer. Little after-working except on the criss-cross harness and around the face.

A lioness or female panther is shown walking to the right with her head turned towards the spectator. A strap or harness passes behind the forelegs and over the back, then round the chest, where it is decorated with a rosette.

This is one of a number of lionesses or female panthers which are evidently derived from Graeco-Roman representations of the animal, sometimes in connection with a Bacchante, as in the Uffizi, Florence. Other examples are in the Kress Collection at the National Gallery of Art, Washington, D.C. (cf. J. Pope-Hennessy, *Catalogue of Bronzes, etc.*, London, 1965, no. 533); and in the Herzog Anton-Ulrich Museum at Brunswick, W. Germany (cf. Sabine Jacob, *Italienische Bronzen*, no. 3 of *Bilderhefte des Herzog Anton-Ulrich Museums*, Brunswick, 1972, no. 13: possibly related to the *Lion*, no. 27 ibidem).

These bronzes probably date from the late 15th or early 16th century and their Italian origin is not in doubt, but it is not at present possible to define a more precise location.

Moderno

active late 15th to early 16th century

This is a name used as a signature on some of his work by an extremely accomplished, anonymous plaquette artist. Of various attempts at identification, the most plausible is Wilhelm von Bode's hypothesis that our plaquettist was a Veronese gem-cutter and draughtsman Galeazzo Mondella (active about 1500). The evidence he adduces is the presence of Mondella's name on the reverse of a *Pax* of which other versions are signed 'Moderno'. The inscription reads: HOC.OPVS MONDEL. ADER. AVRIFEX MCCCCXC. This convincing evidence is corroborated by the fact that the pseudonym 'Moderno' would then be directly derived from the artist's real name, taking its first two letters MO and adding DER from the patronymic included in the inscription. The punning sense of the nickname 'Moderno' was no doubt intended as a challenge to the use of the pseudonym 'Antico' by the famous Mantuan bronzist Pier Jacopo Bonacolsi (c. 1460-1528).

Moderno is mentioned as a goldsmith and seal-maker active in Rome alongside Caradosso, Cellini and Valerio Belli, in a report on art in Italy written by the Portuguese painter Francisco de Hollanda in or before 1549. There are a number of suggestive analogies between Moderno's plaquettes and the engravings of Giovanni Antonio da Brescia, who was in Rome between 1509 and 1525. The nucleus of works bearing the signature 'Moderno' consists of the following: a carving in hard stone and two silver plaquettes in the Kunsthistorisches Museum, Vienna; four quite common plaquettes with the *Labours of Hercules;* and a *Virgin and Child with Sts. Jerome and Anthony Abbot.* Other pieces initialled M or M.F. are attributed to him, as well as a number of plaquettes which are stylistically related to this body of signed work: the total number varies between 59 and 72 plaquettes, according to different experts.

The Crucifixion

Bronze
H. 4¼ in. (11 cm.); W. 3 in. (7.5 cm.)

Condition: Filled holes for different mountings in upper left and right corners and just to right of inscription on central cross. Slight superficial rubbing on high points of the relief, e.g. faces, shields, etc.

The central Cross of Christ dominates the composition, its stem reaching practically the whole height of the relief. On the left and right, bound to crosses that are seen in foreshortening, are the Good and Bad Thieves, their bodies contorted with suffering, unlike that of Christ. In the left foreground is the Virgin, fainting but supported by two crouching women. Behind them, closing the composition on the left, is St. John, his hands clasped and his eyes raised to the Saviour. In the centre, Mary Magdalene clings to the foot of the Cross. On the right is a group of soldiers with ornamented shields, their faces betraying various reactions to the event. Soldiers on foot or on horseback fill the middleground, their lances and halberds reaching skywards.

This composition, though not signed, is one of Moderno's most popular, judging from the number of surviving examples. The two grotesquely contorted thieves are probably derived from 15th-century German woodcuts. The elegant male nude, seen from behind, appears again in Moderno's plaquette of the *Resurrection.*

Examples

National Gallery of Art, Washington, D.C., Kress Collection, A.447.170B (H. 11.4 cm.; W. 7.8 cm.) (P. Cott, *Renaissance Bronzes, Statuettes, Reliefs and Plaquettes, Medals and Coins from the Kress Collection,* Washington, D.C., 1951, p.151; Seymour de Ricci, *The Gustave Dreyfus Collection: Reliefs and Plaquettes,* Oxford, 1931, p.132, no.170; J. Pope-Hennessy, *Catalogue of Renaissance Bronzes,* London, 1965, no. 147, fig. 179).

Louvre, Paris (E. Molinier, *Les Plaquettes: Catalogue Raisonné,* Paris, 1886, no. 171).

Staatliche Museen zu Berlin (E. F. Bange, *Die Bildwerke des Deutschen Museums, ii: Die Bildwerke in Bronze und anderen Metallen,* Berlin/Leipzig, 1923, no. 454).

Victoria and Albert Museum, London, 704-1907; A.426-1910 (E. Maclagan, *Catalogue of Italian Plaquettes,* London, 1924, p.29).

The Art Institute, Chicago (U. Middeldorf, *Medals and Plaquettes from the Sigmund Morgenroth Collection,* Chicago, 1944, no. 232).

Giovanni Bologna (Jean Boulogne)

b. 1529 Douai, d. 1608 Florence

Born at Douai in 1529, Giovannni Bologna learned the techniques of sculpture in Flanders before travelling to Rome about 1555 to complete his training by studying the masterpieces of Classical and Renaissance sculpture. On his homeward journey (1557) he visited Florence, probably to study the sculpture of Michelangelo, and was persuaded by a percipient patron, Bernardo Vecchietti, to settle there. By 1561 he seems to have been adopted by the Medici virtually as a court sculptor and became a particular favourite of the heir-apparent, Francesco. Giovanni made his name with a *Fountain of Neptune* in Bologna (1563). Returning to Florence he began a series of monumental sculptures in marble which were variations on themes established half a century before by Michelangelo: *Florence triumphant over Pisa* (1565); *Samson and a Philistine* (1567—Victoria and Albert Museum); *Rape of a Sabine* (1569). Most famous of his bronzes are an early *Bacchus;* the *Mercury* in the Bargello; and the equestrian monument to Duke Cosimo I (1589-95). Giovanni Bologna established himself as a master of the small bronze statuette early in his career with the *Mercury* sent to Vienna (1565) and the *Apollo* for the Studiolo in the Palazzo Vecchio (1570). Other single figures may be dated approximately by comparison. He was the earliest artist to supervise the casting of bronzes on a mass-production basis: the technical processes were delegated to various skilled craftsmen (often sculptors in their own right) and only occasionally would the master add finishing touches to a statuette himself. The very few signed or initialled bronzes that are known today probably fall into this category: the rest, however high their quality, are almost certainly the work of Bologna's expert assistants, who worked exclusively in this medium.

Crucified Christ ('Cristo Vivo')

Bronze.
H. 11½ in. (29.3 cm.); W. 10½ in. (26.0 cm.)

The problems presented by the Crucifix figures designed by Giovanni Bologna remain to be solved: more than one composition is known and the activity of various assistants in the production of small bronzes must be taken into account. The most reliable discussion to date is that presented by Elisabeth Dhanens in her monograph *Jean Boulogne,* Brussels, 1956, pp. 204-9; pls. 94-95, 169-72. A subsequent article publishes a series of related models showing Christ with His head raised uttering the last words, a type known as the 'Cristo Vivo' (Hildegard Utz, 'Giambologna e Pietro Tacca: ritrovato il "Crocifisso d'argento" con l'immagine del "Cristo Vivo" ', in *Paragone,* XXII, no. 251, pp. 66-80).

A letter of 9 April 1583 addressed by Simone Fortuna to his patron Francesco Maria II, Duke of Urbino (Dhanens, op. cit., pp. 351-2), who had expressed interest in a small Crucifix figure by Giovanni Bologna, mentions four examples that had already been made in silver, bronze or copper. Of these one made for Pope Pius V was probably the earliest, as his papacy lasted from 1566 to 1572. The next in date was made in silver for the Medici Duchess, Joanna of Austria, who presented it on a pilgrimage in 1573 to the shrine of Loreto: this exists today in the Bishop's Palace in Loreto (Dhanens, op. cit., pl. 94). Two others had been made for the Grand-Duke himself and for King Philip II of Spain before 1583, the date of the letter. In addition, a 'metal' Crucifix made for Cardinal Ferdinando de' Medici was sent to him in Rome in 1578. Another was, according to the biography of Giovanni Bologna by Filippo Baldinucci published in Florence in 1688, presented to the youth of the Ginori family who had served as the sculptor's model for the young Roman in the celebrated group of the *Rape of the Sabine* (1579-82).

This completes the roll of what may be defined as the 'early' Crucifixes by Giovanni Bologna: of these only the silver figure in Loreto survives and we have no means of telling if the others were made from the same or variant models. About 1581, the master began to delegate the actual production of small bronzes, including Crucifixes, to assistants whom he had trained in this craft, such as Antonio Susini and Adriaen de Fries (L. O. Larsson, *Adriaen de Vries,* Vienna/Munich, 1967, p. 11). Nevertheless, at least initially, the essence of the operation was that they should faithfully reproduce wax models made by Bologna himself.

The present bronze corresponds in general terms to one now in the Musée la Chartreuse at Douai (Dhanens, op. cit., pl. 95; S. Leroy, *Catalogues des peintures, sculptures du musée de Douai,* Douai, 1937, p. 127, no. 853). This came from the collection of the Vecchietti in Florence and so may be presumed to be an outstanding example, in view of the fact that Bernardo Vecchietti had been Bologna's first patron and had introduced him to Francesco de' Medici about 1560. Two other examples of this composition are known: one in the Liebighaus, Frankfurt-am-Main (No. 1523), and the other with the Heim Gallery, London, 1971 (on an elaborate lapis lazuli cross with gilt bronze mounts and a pietra dura base in the style of Foggini). These three examples share a more precise delineation of the musculature in the torso. The present bronze has a more abstract concept, which tends to lay emphasis on the head and face, which are sharply chiselled by contrast. Nevertheless, the pattern of folds in the loincloth still corresponds closely with the other examples. It is thus probable that we have to do here with a bronze cast, perhaps by Antonio Susini, from a model made by Giovanni Bologna later in his career and embodying a subtle modification of the earlier, more naturalistic scheme, with the intention of increasing its mystical intensity for the devout, in accordance with the tenets propounded at the Council of Trent for the Counter-Reformation.

After Giovanni Bologna

a) Lion Attacking a Horse

Bronze
H. 10 in. (25.5 cm.); L. 12 in. (30.5 cm.)
ROM L971.23.12a

b) Lion Attacking a Bull

Bronze
H. 10½ in. (26.7 cm.); L. 9½ in. (24.0 cm.)
ROM L971.23.12b

a) A lion springs on to the back of a horse, biting fiercely and tearing with its forepaws. Its rear right paw is on the ground and its left clutches or grips the base of the horse's tail. The horse is forced on to its haunches by the impact, but attempts to raise itself with its forelegs, while bending its neck back with mouth wide open to utter a cry of pain.

b) A lion jumps savagely upon a bull in much the same fashion, but from the opposite side, so that the two groups function as pendants, with complementary actions. The bull has been forced down on to its folded forelegs, but withstands the impact with braced hind legs, hooves firmly planted on the ground. Like the horse, he bends back his head futilely, with mouth wide open.

No known examples of these two compositions bear the signature of Giovanni Bologna, but they are both listed among his authentic models by Markus Zeh (1611) — *Un gruppo d'un lione ch'ammazo un cavallo; Un gruppo d'un lione ch'uccide un toro* — and by Baldinucci (1688) — *Il Cavallo ucciso dal Leone; Il Toro ucciso dal Tigre* — both cited by E. Dahnens, *Jean Boulogne*, Brussels, 1956, pp. 73-74, 391. They also feature in Baldinucci's list of statuettes cast by Francesco Susini after Bologna's models (*Baldinucci, Notizie dei Professori del Disegno*, 1702, IV, pp. 372-379). Indeed, an example of the *Lion attacking a Horse* in the Institute of Arts, Detroit, is signed by Antonio Susini, who was a direct associate of the master (H. R. Weihrauch, *Europäische Bronzestatuetten*, 1967, p. 221).

The *Lion attacking a Horse* is freely derived from a full-scale Graeco-Roman prototype depicting exactly this subject now in the Garden of the Palazzo dei Conservatori in Rome: the variations from this original presumably reflect the difference between Giovanni Bologna's attempt at restoring the missing heads and that of the sculptor who actually repaired the original in 1594.

The bronze group of a *Lion attacking a Bull* is patently designed to act as a pendant, though it too has possible precedents among the numerous reliefs on Roman sarcophagi.

The two closely integrated compositions bear witness to Bologna's continuing fascination with ancient sculpture, as well as his awakening interest in animal subjects, once he had mastered the human form.

In the absence of any signed primary examples of these bronzes, it is dangerous to be dogmatic about the various slightly different treatments of pose, detail and surface, as well as of bases, that can be found in different versions. It is indeed hard to define the exact differences between examples which seem to be from the Susini workshop (e.g. the *Lion attacking a Horse* formerly in the Liechtenstein Collection — E. Tietze-Conrat, 'Die Bronzen der fürstlichen Liechtensteinschen Kunstkammer', in *Jahrbuch des Kunsthistorischen Instituts*, Vienna, XI, 1917, pp. 96-97) and those produced in Soldani's studio almost a century later (e.g. the pair in the Museo Nazionale del Bargello, Florence: H. R. Weihrauch, *E.B.S.*, 1967, p. 424, fig. 507).

It is possible that the present pair are casts of the composition made in northern Europe in the early 17th century.

Technique: chestnut brown patina; traces of wirebrush-work; integral castings with apparently no joints (unusual for Giambologna).

Florentine

17th century

Venus Marina, with Putti and Dolphins

Bronze doorknocker
H. 12½ in. (31.7 cm.); W. 9½ in. (24.2 cm.)
ROM L921.23.3

This highly elaborate complex has the lyre-shaped outline characteristic of doorknockers produced in Venice during the second half of the 16th century. The contours are formed by the ribbed and pulpy tails of two stylized dolphins, whose heads curve in towards one another at the bottom. Their fins and tails are characterized as foliage of the Graeco-Roman 'acanthus' type. In their mouths the dolphins grip a cockle-shell, which is curved to form a bowl and holds some stylized water. On the back of each rides a winged *putto*.

In the centre stands a graceful, nude female figure in a *contrapposto* stance. With her left hand she clutches to her bosom the end of a veil, which runs round under her right breast from the coiffure of her hair. She reaches down with her right hand to hold the outstretched hands of the *putto* on that side, while her glance follows the direction of this movement.

The figure of Venus is cast separately and screwed on to the rest of the knocker at the head and foot. The joint between her and the *putto* whose hand she holds occurs at his right elbow, and has sprung slightly apart. The body of the knocker is a weighty, integral casting and the surface has a deep brown colouration with a slight metallic sheen.

This composition is derived from a model formerly associated with Alessandro Vittoria but now ascribed with greater plausibility to Tiziano Aspetti, a lesser contemporary from Padua (1565-1607).

Examples of this type are to be found in the Kress Collection (lent to the museum in Columbia, S.C.); formerly in the Kunstgewerbe Museum, Berlin; and in the collection of Michael Jaffe, Cambridge, U.K. The design is fully discussed by J. Pope-Hennessy in *Renaissance Bronzes from the Samuel H. Kress Collection,* London, 1965, no. 467.

In the present knocker, the even modulation of the surfaces, their high polish and precisely chiselled details, together with the golden-brown patination, suggest a Florentine, and not a Venetian, origin. Although the borrowing of a Venetian pattern is unusual in Florence, this is not a unique occurrence. Indeed, Tiziano Aspetti himself spent the last four years of his life in Tuscany (1603-1607), and he produced one of his finest reliefs in bronze, the *Martyrdom of St. Lawrence,* for the Usimbardi Chapel in Santa Trinita in Florence. In Florence Aspetti must have come into contact with the elderly Giovanni Bologna, who died however a year after him, and, more important, with Pietro Tacca and Antonio and Gian Francesco Susini.

These followers of Bologna set the style in sculpture at Florence for the next fifty years. That an obviously Venetian composition should thus appear in a typically Florentine guise is scarcely a matter for surprise: it may even have been re-modelled and cast in the shop of the Susini.

An analogous case is that of a well-known pair of firedogs in the Bargello that similarly reflects a common Venetian type, but has characteristically Florentine hard modelling and smooth finish. On this account they have traditionally been attributed without any documentary support to Pietro Tacca (A. Pettorelli, *Il Bronze e il Rame nell'Arte decorativa Italiana,* Milan, 1926, pl. CXXXIII, figs. 240, 241).

There is also a fairly standard type of *Fortuna* or *Venus Marina* that appears variously with Venetian or Florentine characteristics (cf. K. Watson & C. Avery, 'Medici and Stuart: a Grand-Ducal gift of "Giovanni Bologna" bronzes to Prince Henry of Wales, 1611,' in *Burlington Magazine,* CXV, August 1973, pp. 502-3; figs. 17, 18).

Francesco Fanelli

active c. 1609–1665

The study of the sculpture of Fanelli is still in its infancy. Two accounts written by contemporaries give us some scanty information and indicate his high reputation. Cornelis De Bie in his rhyming chronicle about the arts, *Het Gulden Cabinet* (Antwerp, 1662), gives a vague, poetic impression of his work, likening him especially to Pygmalion, the mythical sculptor of antiquity, who carved a figure so realistically that it came to life. Fanelli is said to have carved a group of this very subject in ivory, which brought him to the attention of King Charles I. Thirteen years later, Joachim Sandrart in his *Teutsche Akademie* of 1675 published a more professional appraisal, though still without contributing any factual data. After repeating the story about the ivory *Pygmalion* (probably simply on the authority of De Bie) and mentioning the existence of other work in ivory and alabaster, Sandrart added a passage in praise of Fanelli's technical expertise in casting, evidently based on an examination of some small bronzes which he owned personally. He remarked upon the flawless quality and the thinness of the metal walls, 'no thicker than a Reichsthaler' (dollar).

Fanelli was Florentine by birth, as he himself proclaimed in at least one signature. The date of his birth is not known, but may be calculated as circa 1590-95 from the fact that he was employed at Genoa in 1609-10, when he must have been at least fourteen years old (the normal age of independence for artists). He was probably trained in Florence, for his style is closely related to that of Pietro and Ferdinando Tacca, who were successive court sculptors to the Grand-Dukes of Florence, Cosimo II and Ferdinando II de' Medici. This would explain his excellence in foundry technique. However, we never hear of him working in Florence: in 1609-10 and again in 1620 he was documented in Genoa, making bronzes. Some time after that he must have moved to England, for in 1635 he received substantial payments from King Charles I. The date 1640 is inscribed on his only signed bronze, a bust of the Prince of Wales (later King Charles II). It is to be assumed that he left England soon afterwards, on the outbreak of the Civil War, but we do not know where he went. He seems still to have been alive in 1662, as Cornelis De Bie did not record his death in *Het Gulden Cabinet*.

Fanelli's work in England included a comparatively large number of bronze statuettes. Two were owned by the King, as we know from entries in the inventory of the Royal Collection drawn up about 1640 by Abraham van der Doort. About ten others were in the possession of the Earl of Newcastle and were listed at Welbeck in the 18th century. These lists have been correlated and the various different models discussed by John Pope-Hennessy, 'Some bronze statuettes by Francesco Fanelli', in *Burlington Magazine*, XCV, May 1953 (reprinted in *Essays on Italian Sculpture*, London, 1968, pp. 166-7). Fanelli seems to have been in the habit of slightly varying the composition of each of his standard subjects with every new cast: this could be done quite easily in the preliminary wax, before casting in metal.

Fanelli was one of the three important foreign sculptors who worked in England under the patronage of King Charles I and his court, his principal surviving commission for the King being the *Fountain of Diana* (Bushey Park, Middlesex), which was originally made for Hampton Court.

The Centaur Nessus and Deianeira

Bronze
H. 7¾ in. (19.8 cm.)
ROM L971.23.10

This group is one of two variant compositions on the same theme produced by Fanelli. Another example, lacking the 'landscaped' base, is in the Victoria and Albert Museum (A.6-1953, H. 7⅜ in. (18.7 cm.)). One other composition was owned by the Earl of Newcastle, though it is no longer at Welbeck. It was described by George Vertue simply as 'a Centaur with a woman' (Vertue Notebooks (IV) in *Walpole Society*, XXIV, 1936, p. 110). From this brief description one cannot tell whether he meant the present type, where Deianeira sits contentedly on the Centaur's back, or the alternative version, where she is being carried off struggling in his arms (cf. Victoria and Albert Museum, A.7-1953).

As in all of Fanelli's bronzes, this version differs slightly from the other known examples: for instance, there is a broad girth running under the horse's belly, and Deianeira, instead of Nessus, holds the bow (in most examples the thin bronze strip used for the bow has been badly bent and is almost unrecognizable).

Other versions
Beit Collection, Ireland: Burlington Fine Art Club, *Catalogue of a Collection of Italian Sculpture and other Plastic Art of the Renaissance*, London, 1913, no. 25, pl. XXXVIII.
David Peel and Co., London: exhibited May 1972. H. 7¼ in. (18.4 cm) — no base.

Giovanni Francesco Foggini

b. 1652 Florence, d. 1725 Florence

Born in Florence in 1652, Foggini was first apprenticed to two successive painters but soon began to exhibit a greater propensity for sculpture. In 1673 he was sent by the new young Grand-Duke of Florence, Cosimo III, to study in the recently instituted Florentine Academy in Rome. He remained there for three years, studying under Ercole Ferrata, a sculptor of the second Baroque generation, and Ciro Ferri, a painter who was a close follower of Pietro da Cortona. His precocious ability at this period is demonstrated by a terracotta relief of the *Slaying of the Niobids* (Museo dell'Opificio delle Pietre Dure, Florence), a marble relief of the *Adoration of the Shepherds,* now in the Hermitage, Leningrad (J. Montagu, 'Il primo rilievo in marmo del Foggini', in *Arte Illustrata,* VI, 55-56, 1973, pp. 331-38), and a bronze relief of the *Crucifixion,* until recently ascribed to the court sculptor of the day, Ferdinando Tacca (Museo degli Argenti, Florence). Returning from Rome in 1676, Foggini straight away began to receive commissions for sculpture in the novel, Late Baroque style he had evolved. He was appointed Grand-Ducal sculptor in 1687, succeeding F. Tacca, and in 1694 became the official architect as well: from then until his death in 1725 he was chiefly employed on commissions for the Medici. His main earlier projects, involving both sculpture and architecture, were the reliefs in the Corsini Chapel in the church of the Carmine (finished 1691) and the Feroni Chapel in Santissima Annunziata. His biographer, Baldinucci, mentions 'gruppi e statuette e bassirilievi di Bronzo di rara perfezione' between his descriptions of these two major projects, implying that the majority of Foggini's smaller, private commissions date from the 1680's or '90's.

The Rape of Proserpine by Pluto
The Rape of Orithyia by Boreas

Bronze
H. 21 in. (51.5 cm.)

The compositions of these two bronze groups are carefully calculated to form a balanced pair: in each case the male god is shown in the act of running, his weight balanced on one leg and set on a large base symbolizing the Element with which each is associated. In the case of Boreas, God of the North Wind, this is a cloud; in that of Pluto, King of the Underworld, it is a flame. Their female victims are shown kicking their legs in an attempt to free themselves and with their arms outstretched, as though crying for help. The rippling pattern of drapery folds, characteristic of Foggini, is contrasted with the smoothly modelled and highly polished areas of naked flesh.

This pair of bronzes has been discussed in detail by Hugh Honour, 'Florentine baroque bronzes in an English private collection', in *The Connoisseur,* June 1965, pp. 85-9, pl. 1. His definitive article is the source of our information about the pieces. The earliest mention of these subjects is in the catalogue of an art exhibition held in the cloisters of the church of Santissima Annunziata on the Feast of St. Luke (patron of painters, after whom the Florentine Academia was named) in the year 1729. In the *Nota de' Quadri che sono esposti per la festa di S. Luca,* it appears that Foggini's sons were responsible for lending a composition described as a 'gruppo di Bronzo col Ratto di Proserpina di Gio. Battista Foggini' and another 'esprimente Borea che rapisce Orizia di Gio. Battista Foggini'. Piece-moulds for these groups were among those subsequently sold to the Marchese Ginori for use in his Doccia manufactory of porcelain (Lankheit, *F.B.P.* 1962, p. 82). (An example of the *Rape of Proserpine* in Doccia is in the collection of Lord Methuen, Corsham Court, Wiltshire.)

Bibliography

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Detroit Institute of Arts, and Pitti Palace, Florence, *The Twilight of the Medici: Late Baroque Art in Florence, 1670-1743.* Exhibition Catalogue, 1974.

There exists a pair of similar groups in the Galleria Nazionale d'Arte Antica, Rome (Lankheit, *F.B.P.*, 1962, pls. 125, 126): the principal variation is that Boreas is shown with wings, instead of the billowing drapery, which in the present pair echoes that of Pluto. This refinement suggests that the present pair is a re-working by Foggini of his initial, less exactly balanced, conception of the two pendants.

Hugh Honour (loc. cit.) makes the valid point that Foggini's inspiration for these compositions, and in particular that of Pluto and Proserpine, is drawn from a painting of the *Rape of the Sabines* by Pietro da Cortona dating from 1626-30 and now in the Pinacoteca Capitolina, Rome. Nevertheless, his denial of the influence of Gianlorenzo Bernini's youthful treatment of the subject of Pluto and Proserpine of about 1621-22 seems ill-judged (cf. R. Wittkower, *Bernini*, 2nd Ed., London, 1966, pl. 12): in fact, for any sculptor this must have been the primary source of inspiration. Foggini borrows from it directly in his Boreas, whose muscular right arm and whose heavily bearded face, strained with effort, are closely similar to those of Bernini's Pluto. Characteristically, Foggini also opens out the composition of his groups to the front by the twist of the females' bodies and the direction of their wide-flung arms: this motif, combined with the daring balancing of the groups on one leg (facilitated by the small scale and the medium of wax for modelling and bronze, with its greater tensile strength than marble, for the execution) gives to his compositions an irregular, open silhouette. The young Bernini, still distantly under the influence of Giovanni Bologna through the intermediary of his father Pietro, concentrated on a virtually closed composition. The contrast between the two treatments, separated by perhaps sixty or seventy years, is instructive of the attitude to their source material of the sculptors of the Late Baroque period.

Collections
Birdwind, Rhode Island, U.S.A.
Mr. & Mrs. George Farrow, U.K.
Sold Sotheby's, London, 28 November 1968, Lot. 38 repro.

Cato (or Ajax) Committing Suicide

Bronze
H. 18⅜ in. (46.6 cm.)
ROM L972.23.1

A middle-aged, bearded man steps vigorously forward, his weight on his left leg and the right foot raised off the ground behind. He is dressed in fancifully rendered Roman armour, with a high, plumed helmet, leather breastplate, kilt, leggings and cross-strapped sandals. A voluminous cloak billows out behind, increasing the 'windswept' effect of all the other pieces of drapery, and this gives an impression of rapid and dramatic movement. With his right arm the warrior is on the point of thrusting a short sword into his breast; his face is raised in an expression of pathos that is distantly derived from Hellenistic sculpture (e.g. the *Laocöon*), but beloved of Baroque artists. His left hand is extended sideways and backwards in a demonstrative gesture.

The bronze is unique, as far as we know, and unpublished, having appeared on the London art market in 1970 without significant provenance or an artist's name. It was recognized as a work by Foggini by Dr. Andrew Ciechanowiecki and his opinion has been endorsed by the experts in Florentine Late Baroque sculpture without exception. The highly plastic, 'waxen'-looking drapery is characteristic, as are the broad, bearded type of face, the active, open pose and the feeling for strong movement. The figure may be compared with the Boreas of the *Rape* group in this Catalogue (p. 25) or with the *Prometheus* in the group in the Victoria and Albert Museum (A.3-1967), as well as with many other authenticated pieces by Foggini.

Corroboration of this stylistic attribution is to be found in the existence in the Museo di Doccia, Sesto Fiorentino, of a wax model that is closely related (information Dr. Jennifer Montagu, Warburg Institute, London). This is one of the immense series that were cast from the piece-moulds that were purchased from the heirs of Foggini, with a view to making figurines in porcelain (cf. K. Lankheit, *F.B.P.*, p. 81). The wax differs from the statuette in one respect: the right hand does not hold a sword and is extended sideways like the left, forming an open-handed gesture. This alteration of gesture and hence of subject does not in any way detract from the validity of the comparison with the present bronze, for it could have been effected easily by applying a fore-arm taken from a different piece-mould: it may even be a case of incorrect assembly when the modern waxes at Doccia were cast from the old piece-moulds, for display in the present museum.

The identification of this heroic, military suicide is problematic. In the inventory of the piece-moulds in Doccia there appears a 'Statua rappresentante Catone in atto di ammazzarsi' (Dr. J. Montagu, trancsr.). This refers to Marcus Cato, called 'Uticensis', after his stoical suicide after the siege of Utica in 46 B.C. His intention was to avoid capture by Julius Caesar, whom he had long opposed as being a tyrant, a role inconsistent with the Roman tradition of Republican government. Cato was aged 59, an age consistent with the appearance of the man represented in the bronze: the difficulty is that he is supposed to have killed himself after reading Plato's treatise on the immortality of the soul and is usually represented as suiciding in a very different fashion, in bed.

An alternative identification is however suggested by Dr. Montagu's discovery of a compelling graphic source for the composition, used by Foggini in reverse: this is an engraving from a series on the *Metamorphoses of Ovid* by Antonio Tempesta, published by Peter de Jode in Antwerp in 1606. The plate in question shows Ajax committing suicide by falling on his sword, and his blood, as it pours to the ground, turning into a hyacinth (A. Bartsch, *Le Peintre Graveur*, XVII, Vienna, 1818, p. 151, nos. 638-787 (119)). Dr. Montagu points out that Foggini based other compositions on such engravings by Tempesta, for instance the *Hippomenes and Atalanta*, Albertinum, Dresden, and the *Venus and Adonis* (partially) Bayerisches Nationalmuseum, Munich (K. Lankheit, *F.B.P.*, pls. 127, 123). In the inventory of Foggini models there is however only one reference to an *Ajax*, and that as part of a group with Alexander the Great. It seems that Foggini used Tempesta's vivid composition of a soldier falling on his sword to depict Cato, either by accident or design; or that the nomenclature became muddled when the inventory was drawn up.

The Wrestlers

Bronze
H. 16¼ in. (41.3 cm.); L. 21⅛ in. (53.7 cm.); W. (approx.) 11¾ in. (29-30 cm.)

The wrestlers are shown as two young, nude athletes crouching on the ground, with their legs entwined and one bearing down on the other's back. The uppermost youth twists the other's right arm forcibly behind his back and withdraws his own right hand to deliver a blow to his victim's head. The latter, caught in this vicious hold, averts his face to avoid the blow and tries to hold himself off the ground with his braced left arm. The counterplay of muscular forces is expressed in the complex, zig-zag lines running through the composition in three dimensions, which defy verbal description. The ground beneath, forming a base, is characterized as rocky and without plants, its concave channelling subtly complementing the bulging musculature of the two athletes.

This bronze is a reduction of one of the four celebrated ancient marbles in the Tribuna of the Uffizi (G. A. Mansuelli, *Galleria degli Uffizi, Le Sculture*, 1, Rome, 1958, no. 61). It was excavated with the group of the *Niobids* in April 1583. The head and right arm of the upper wrestler were restorations, as shown by an engraving by G. B. Cavalleriis of 1586 in which they were not yet present. They were probably ordered by Cardinal Ferdinando de' Medici after he had acquired the group for Villa Medici, Rome (pre-1585). After being transported to Florence in 1677, the group was again restored by Ercole Ferrata, along with the *Venus* and the *Knife-grinder*.

The sculpture attracted immediate attention, for G. B. Caccini made a copy of it in wax for the Uffizi Gallery in 1585 (Mansuelli, op. cit., p. 93). A smaller bronze in the Residenz, Munich, is catalogued by H. R. Weihrauch as 'Florentine, early 17th century' *(Die Bildwerke in Bronze* ... Munich, 1956, no. 279: H. 34 cm.; L. 40 cm.). This has a flat, rectangular base, with a few indications of ground and plants, and is related by Weihrauch to the works of Gian Francesco Susini after the Antique, though it is not one of the subjects listed by Baldinucci as one Susini produced. Weihrauch distinguishes a 'more Baroque' type of bronze reduction, probably made after the original group had reached Florence in 1677 and had been repaired by Ferrata (Foggini's master): he lists examples in the National Gallery of Scotland, Edinburgh (now University of Edinburgh, Torrie Bequest no. 132, H. 41 cm.; paired with a *Knife-grinder);* in the Palazzo Corsini, Rome; and a 'superb' ('vorzüglich') example, formerly in the Bayerisches Nationalmuseum, but destroyed in the war. He suggests that this class may be connected with Foggini, under whose name (according to verbal information from Lankheit) an example of the *Wrestlers* was exhibited to the Florentine Academy in 1767. The dramatic treatment of the base in the present version is not inconsistent with Foggini, though the translucent, golden-brown patina is more typical of Soldani. On the other hand, Soldani's full-scale group of the *Wrestlers* at Blenheim has a base with a carefully rectangular edge, within which a shallow mound representing the ground is allowed to rise. It seems unlikely that he would have produced so diverse a variant as the present bronze and this perhaps sways the balance in favour of Foggini as author.

The Sacrifice of Noah

Terracotta
H. 15¾ in. (40 cm.); W. 36⅝ in. (93 cm.)

The story of Noah and his ark is told in the Old Testament, *Genesis* 6-9. The incident recorded in this relief occurs in *Genesis* 8:20: 'And Noah builded an altar unto the Lord; and took of every clean beast, and of every clean fowl, and offered burnt offerings on the altar. And the Lord smelled a sweet savour; and the Lord said in his heart, I will not again curse the ground any more for man's sake, . . . '. After a digression, the narrative is taken up again in 9:8: 'And God spake unto Noah, and to his sons with him, saying, And I, behold, I establish my covenant with you . . . Neither shall all flesh be cut off any more by the waters of a flood; neither shall there any more be a flood to destroy the earth, and God said, This is the token of the covenant which I make between me and you and every living creature that is with you, for perpetual generations: I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth. And it shall come to pass, when I bring a cloud over the earth, that the bow shall be seen in the cloud . . . '

Slightly right of centre, Noah kneels before a stone-built altar with a sacrificial wood fire burning upon it. In the smoke that billows up from it a figure of God the Father in flight appears, addressing Noah and pointing back over his shoulder to a rainbow that appears in the right background. Below God's feet, in the middleground, is seen the ark. To the left, behind Noah, kneel two women, the rearmost protectively holding a walking infant. A youthful, bearded male head and a female head appear behind, and the group is completed by two young men interpolated between the women. All the females have bare arms and legs, but wear voluminous drapery of a vaguely 'classical' type, which billows out all round in waxen-looking folds typical of Foggini.

In this group we are presumably meant to see Noah's wife and his three sons, Shem, Ham and Japheth, together with their wives and children. Behind the figures a range of mountains closes the background, while stunted trees close the composition to left and right. The foreground on which the figures kneel or stand projects forward perceptibly in a shallow slope beyond the moulding of the present frame: this has led to damage to the toes of the three foremost feet. There are traces of repairs and infilling round the edges and in the sky at the centre; otherwise, the relief is in a good state of preservation.

This relief is associated with Foggini on the basis of stylistic comparison alone, for no documents mention the subject and there is no mould of it in the museum of Doccia. Such a lack of documentation suggests that it was one of the sculptor's smaller, private commissions, or else a *bozzetto* for part of an Old Testament cycle that was never realized.

For the elongated rectangular format and the poses of the kneeling figures, one might compare the silver relief made about 1683 from a model by Foggini of the *Lying-in-state of the Blessed Andrea Corsini,* in the Corsini chapel of Santa Maria del Carmine in Florence (Lankheit, *F.B.P.,* pl. 48). The pose of Noah is very close, though in reverse, to that of an onlooker who kneels to the right of the altar in the relief of the *Last Mass of the Blessed Andrea Corsini,* also in the Corsini chapel (Lankheit, *F.B.P.,* pls. 23, 24). The kneeling Noah and the woman clutching a baby behind him may also be paralleled in the marble relief of about 1692 of the *Miraculous Mass of the Blessed Ambrogio Sansedoni* (Palazzo Sansedoni, Siena) (Lankheit, *F.B.P.,* pl. 39).

These analogies with the authenticated sculpture of Foggini are absolutely conclusive as regards the question of attribution. A date in the 1680's or 1690's, as suggested by these analogies, would be consistent with what we know of Foggini's career (see Introduction), for it was probably at that period that he produced most of his private commissions.

The Death of the Niobids

Drawing, pen and brown ink, brown wash, over black chalk
H. 9 5/16" (23.7 cm.) x W. 12 7/8" (32.7 cm.)

Provenance: Sotheby sale, 23 March 1972, lot 79.
Inscription: old number '128' in upper right corner, but at 90°, as though it had been the left-hand page of an upright rectangular sketchbook or album.

A crowd of about ten men and women, some mounted on horseback and some on foot, are shown in a panic as they are shot by two figures swooping down from the sky amidst clouds. In the left rear ground is a Doric temple. The subject is Diana and Apollo slaying the many children of Niobe, who had foolishly set herself up above Latona, mother of these two gods. The precise number of the children varies greatly in the accounts of the classical authors.

After writing about two bronzes made for the Electress Palatine in 1723 and various architectural works, Baldinucci states that Foggini still managed to produce sculpture in bronze or marble for his own pleasure. Among these he specifies four large bronze reliefs, one of which represented *The Children of Niobe shot by Apollo and Diana* (Lankheit, *F.B.P.*, 1962, doc. 48, p. 237). All four were exhibited at Ss. Annunziata in 1767 when in the collection of Giuseppe Borri (B. P. Bonzi, 1767, pp. 12, 14, 20, 22). Though the original bronzes are lost, wax casts survive in the Museo dell'Opificio delle Pietre Dure, Florence. Such wax casts were also listed among the models at the Doccia porcelain factory (AGL, filza 37, no. 22bis., p. 30), and a relief in white Doccia of the *Centaurs and Lapiths* (one of the set of four) exists in a fragmentary state in the Victoria and Albert Museum.

The wax relief of the *Death of the Niobids* corresponds closely to the present drawing, with only a few changes in the positions of the figures, particularly at the right. If the relief was made in bronze shortly after 1723 (as the reference in Baldinucci suggests) — and this drawing presumably antedates it — it must be from the last five years of Foggini's life (d. 1725). Its style supports this hypothesis.

Two other drawings of the subject by Foggini are known. One, in the Uffizi, may be a preparatory sketch for the same composition, though it is different in arrangement and the principal movement is from left to right. The other (private collection, London) is quite differently conceived and apparently earlier: it may be related to Foggini's very early sculptural treatment of the theme in a large terracotta relief sent back from Rome in 1674 (see biography), which is now in the Museo dell'Opificio delle Pietre Dure, Florence (Lankheit, *F.B.P.*, 1962, pl. 83).

(I am indebted for much of the information in this entry to Dr. Jennifer Montagu, Warburg Institute, London University, who kindly allowed me to consult her draft entry on the drawing for the catalogue of the forthcoming (1974) exhibition 'Florentine Late Baroque'.)

Florentine

mid 17th century

Holy Family with Infant St. John

Brass
H. 6½ in. (15.8 cm.); W. 5⅛ in. (13 cm.)

Technique: A fine, lost-wax casting, poured from the back, where traces of nineteen runners and risers sheared off are visible. Traces of bitumen in interstices. Surface virtually unpatinated, but pricked or punched with elaborate patterns, e.g. in the Virgin's robe.

Slightly to the left of centre, the Virgin sits on the ground with the Christ-child standing in her lap. At the left Joseph looks on, supporting his chin with his right arm, the elbow of which rests on an architectural detail. A tree and foliage shelter them. At the lower left is a basket of fruits; and at the right the infant St. John the Baptist brings to Christ a lamb, which he clasps under his left arm. His cross lies on the ground in front. Above, two angels swoop down in a bank of clouds bearing wreaths of roses toward the Virgin and Child. In the background are a church on the top of a hill at the right and a light-house with projecting cranes on the sea-shore below. A ship is faintly pricked out on the horizon. The sea extends forward as far as the middle-ground and provides a neutral foil for the heads of the two infant boys and Christ's outstretched left hand.

The types of *putti,* faces, hair and anatomy recall Florentine mid-17th century artists such as the Taccas or Francesco Fanelli. The tooling is, however, rather unusual in this context, though it may be explained as deriving from the practice of goldsmiths. If the work is to be ascribed to Foggini, it would have to be rationalized as an early work on these grounds, and because the patterns of folds in the drapery have not yet assumed the fluid, sinuous quality that characterizes Foggini's mature work. On the whole, it is probably better placed a generation or two earlier.

Massimiliano Soldani-Benzi

b. 1656 Montevarchi, d. 1740 Villa Petrolo, near Galatrona

Born in Montevarchi (Valdarno), Soldani was sent at the age of nineteen to Florence to further his artistic training under the painter Franceschini. The latter found him a place in the Drawing School of the Grand-Duke's Gallery. Two years later he came to the notice of Cosimo III who set him to designing medals and, being satisfied with his early attempts, sent him in 1678 to the Grand-Ducal Academy in Rome to perfect his knowledge. He was to work under Ciro Ferri on design, under Ercole Ferrata (the famous sculptor-pupil of Bernini) on modelling and under the medallist Travani on die-cutting. While in Rome he made several medals for the exiled Queen Christina of Sweden. Soldani was next sent to Paris, working on medallic technique under Joseph Roettiers and attracting the attention of Charles Le Brun, Colbert and Louis XIV, for whom he designed a medal. In 1682 he was recalled to Florence and put in charge of the Grand-Ducal Mint *(Zecca)*. In 1684 he was elected Professor in the Academia del Disegno of Florence and in 1683 officially appointed Master of the Dies and Keeper of the Mint. After engraving a few dies and installing modern machinery for striking coins, Soldani concentrated on casting large medals, for which he is justly famed, the earliest dating from 1677 and the last from 1736. By about 1690 he was designing and making items in precious metals and about five years later began bronze casting, perhaps because Foggini was beginning to be distracted by his many official commitments. Then about 1700 he began to undertake a number of extensive decorative projects. Cosimo III employed him chiefly in the roles of medallist and goldsmith. It was his son, the Gran Principe Ferdinando, who was Soldani's keenest patron, frequently visiting his workshop in person and commissioning work of the importance of the bronze reliefs of the *Four Seasons* (Munich). Otherwise, Soldani worked mainly for private patrons, especially foreign aristocracy, e.g. Johann Adam, Fürst von Liechtenstein (see below). After about 1710 he was taken up by English patrons on the Grand Tour.

Bronze Statuettes after 'Old Master' Sculptures in the Uffizi Gallery

This series, examples of which are represented here, has been published in great detail in German by Klaus Lankheit, 'Eine Serie Barocker Antiken-Nachbildungen aus der Werkstatt des Massimiliano Soldani', in *Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung*, Vol. 65, 1958, pp. 186-198. Certain of them and their general implications have also been discussed by Hans Weihrauch, *Die Bildwerke in Bronze, Bayerisches Nationalmuseum, München*, Kataloge, Band XIII, 5, Munich, 1956, pp. 178 ff. (no. 217). It should be remarked straight away that the subjects are not confined to ancient sculpture, but include works by Michelangelo, Jacopo Sansovino, Cellini and Giambologna.

The bronze statuettes are intimately connected with a set of twelve wax figurines that Soldani sent from Florence on 21 February 1702 to Johann Adam, Prince of Liechtenstein, to serve as models for full-scale garden statuary for his newly-erected Palace in Vienna. The wax statuettes were cast in sections from piece-moulds taken from a number of small models made by one of Soldani's assistants after the most celebrated Antique statues in the collection of the Medici Grand-Dukes in the Uffizi Gallery in Florence. The same piece-moulds may have been used in Soldani's workshop for casting the bronze versions. As none of the waxes or garden sculptures seems to have survived and there is no descriptive inventory of them, we can reconstruct the lost series only by a process of deduction from various inter-related strands of evidence.

In December 1706 Soldani wrote and offered Prince Johann Adam first refusal on a set of twelve bronzes which he had produced: 'Mi ritrovo fatto dodici figurette di bronzo per un Gabinetto, alte mezzo braccio, le quali sono parte nude e parte vestite, e sono copiate esattamente dalle statue piu celebri, che sieno in questa Citta .... parendomi che possino esser cose per l'A.V. gle le propongo per vedere se vole applicare, prima che io le proponga ad altri; il prezzo sara per l'ultimo trenta piastre l'una per l'altra, e volendo restar servita, si degni per sua bonta di farmelo sapere, accio che io possa risolvere, dandole questo motivo per contrassegno delle mie vive obbligazioni.'

The lapse of nearly five years between the production of the wax figurines from the existing piece-moulds and the appearance of the bronzes on the market is hard to account for, and one wonders whether Soldani was writing in good faith, or merely indulging in some judicious salesmanship, when he suggested that the series was being offered to the Prince before any other client. In any case it is a foregone conclusion that he would already have supplied any that might have been required by his permanent employers, the Medici in Florence (the eight examples now in the Bargello have an implicit Medicean provenance).

However that may be, we do not know the composition of the set in question, although it is generally assumed to have been identical with that of the waxes sent earlier. Furthermore, it is not known whether in the face of the Prince's negative reply of 4 January 1707 Soldani succeeded in selling him a set, even though he wrote again in more pressing terms on 7 February. There is some reason to suppose that Soldani was successful, for two bronze statuettes after Florentine Antiques and of the right dimensions (about 30 cm. high), a *Venus de' Medici* and a *Dancing Faun,* do feature in a catalogue of the Liechtenstein Gallery made in 1767 by Vincenzo Fanti (nos. 119, 120). The *Dancing Faun* is to be identified with one sold at auction in Berlin in 1926 as a Soldani *(Sammlung A. W.,* P. Cassirer and H. Helbing, 7 Dec. 1926, no. 22, p. 13). The example in this exhibition (see p. 41) is also of this type. A similar *Faun* and eight other bronzes after the Antique are in the Bargello: one of these is the *Athlete holding a Vase* (cf. our example, p. 43 below). One of the Bargello series, a *Bacchus,* is not after the Antique but after an acknowledged masterpiece of the Italian High Renaissance, Jacopo Sansovino's famous marble statue of 1511-12 now also in the Bargello (John Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture,* London, 1963, pl. 50 and note in Catalogue volume, p. 52).

The subjects of Soldani's bronze statuettes after the 'Old Masters' may in part be identified from an independent documentary source. This is an inventory made of the contents of the Düsseldorf Gallery when it was transferred to Mannheim in 1730. This collection had been begun by Johann Wilhelm, Elector Palatine, and, by his marriage with Anna Maria Luisa de' Medici, a son-in-law of the Grand-Duke Cosimo III. His collection was enriched in the course of time by a number of gifts from Florence, some of them groups or reliefs in bronze by G. B. Foggini or Soldani, which are now in the Bayerisches Nationalmuseum, Munich. In the 1730 inventory there feature a number of bronze statuettes whose subjects correspond with the series after the Antique. Apart from the *Bacchus* after Jacopo Sansovino and a *Virtue triumphant over Vice* after Giovanni Bologna (e.g. Wallace Collection, London), there are pieces which correspond with the two in the Liechtenstein collection before 1767, a *Venus de' Medici* and a *Dancing Faun* ('Ein tantzender Satir mit Castenetten in Händten von Bronso'). Others are to be found among the selection of subjects in the Bargello, a *Leda and the Swan* and an *Athlete holding a Vase* ('Ein von Bronso gegossene Statua mit einer Krug in der Handt'). The Düsseldorf Collection also contained further subjects, a *Venus,* a *Hercules with his Club,* a *Minerva* and two which are represented in the Ross Collection, a *Flora* (p. 45) and a *Vestal Virgin* (p. 47) ('Eine Vestalische Jungfrau so sacrificirt von Bronso'). Some of the Düsseldorf statuettes are today in the Gewerbe Museum in Nürnberg, in the Residenz in Munich and in the Bayerisches Nationalmuseum (in the catalogue of which they are discussed and recognized as the work of Soldani by the present Director, Hans Weihrauch—see reference in paragraph I). A total of fifteen different types was recognized and usefully tabulated for location, classical prototypes, etc. by Klaus Lankheit, loc. cit., 1958, p. 198: to his listing must now be added the examples in this Catalogue and particularly the *Vestal Virgin* (p. 47), which corresponds with an item in the Düsseldorf inventory, but was wrongly assumed by Lankheit to be identical with the *Pomona.* This is disproved by its appearance paired precisely with the *Pomona* in this exhibition. In fact, the *Vestal* constitutes a sixteenth type of statuette by Soldani after the Antique.

As a group the statuettes in this exhibition are extremely significant and are distinguished by the fine workmanship of their surface and typically Florentine, translucent golden-brown patination as autograph works of Massimiliano Soldani-Benzi.

A contributory strand of evidence in support of Soldani's authorship of this series of statuettes after 'Old Master' sculpture is provided by the existence of many of the same models in various media (wax or porcelain) in the Museo delle Porcellane di Doccia at Sesto Fiorentino. On display are wax casts (modern) from the moulds which survive: *Athlete with a Vase, Dancing Faun, Mercury, Apollo, Leda, Bacchus* (after Jacopo Sansovino) and *Ganymede* (after Cellini). These and most of the others are also recorded in the Ginori-Lisci Archive, Filza 37, no. 22 bis: *Inventario di Modelli,* p. 80. Room 6; G:

11. Una statua rappresentante l'Idolo di Galleria di Firenze.
12. Una Vestale con fuoco sacro, e tazza nella mano sinistra.
13. La Dea Pomona.
14. Il Bacco del Sansovino.
15. Una statua rappresentante Leda con Cigno tenuto con la mano destra.

16. Il Fauno, che suona le Catuse, o sieno altri instrumenti.
17. La Venere de Medici.
18. Atleta con un vaso in ambi le mani, e albero di Palma alla gamba destra.
19. Ganimede con Aquila.
20. Un Apollo con la mano sinistra appogiata alla Lira.
21. Una statua rappresentante una Flora vestita dal mozzo in giu, e fiori nella mano destra.
22. Mercurio appogiato col braccio destro al tronco.
23. Un Apollo appogiato alla lira.

Tutte queste statue dal soprannominato Idolo sono in Galleria di Firenze.

(I am indebted to Dr. Jennifer Montagu of the Warburg Institute for allowing me to quote her transcription of this inventory.)

The vast majority of the sculptural models produced in Doccia porcelain were cast from moulds originally intended for manufacturing bronzes, which had been obtained by the Marchese Ginori from the heirs of Soldani and Foggini (Lankheit, *F.B.P.*, 1962, pp. 81-82). There is therefore an overwhelming presumption that any models listed as in use at Doccia, or cast from moulds that still exist, are the work of one or other of the two great masters of the Florentine Late Baroque style. In the present instance, there is ample independent evidence that this uniform series of statuettes after 'Old Master' sculpture in the Uffizi Gallery was produced by Soldani, with assistance from his pupils.

Venus de' Medici

Bronze
H. 20 in. (50.75 cm.)

Venus stands frontally, looking to her left, in the 'Venus pudica' pose, with her left hand in front of her thighs and her right hand raised to hide her left breast. To her left is a dolphin, head on the ground and tail curling upwards against Venus' left leg.

This statuette is a reduction of the most celebrated ancient marble in the Uffizi, the *Venus de' Medici,* that has a place of honour in the Tribuna (G. A. Mansuelli, op. cit., I, 1958, no. 45). The early history of the statue is uncertain, though it was sketched by the Netherlandish painter Heemskerck on his visit to Rome about 1535 (Michaelis, in *Jahrbuch des deutschen archäologischen Instituts,* Berlin, 1891, p. 236, no. 160). It was recorded in the Villa Medici in Rome by 1638 and had probably been bought some years before by Cardinal Ferdinando de' Medici (d. 1609). Sandrart in his *Teutsche Akademie* of 1675 related that it had recently been moved to Florence.

The fig-leaf and the elaborate surface finishing of the dolphin are variations from the original. The height of this bronze means that it is larger than the standard size of Soldani's reductions from the Antique. It corresponds, however, in size with another *Venus de' Medici* (H. 50.5 cm.) in the Residenzmuseum, Munich, which is ascribed by Lankheit (loc. cit., 1958, p. 198 note and pl. 61, fig. 2) to the workshop of Soldani. It also corresponds approximately with the group of *Castor & Pollux* (p. 53).

Dancing Faun

Bronze
H. (without base) 13⅛ in. (33.3 cm.)

The faun is represented as a nude youth of athletic build with characteristic horns on his forehead and pointed ears. He is posed frontally, his weight resting on the braced left leg while with the right foot he works a clapper ('kroupezion') set on the ground. This is attached to his foot by a thong running between the big toe and the other toes and fastened around the ball of the foot like a sandal. The faun's right arm is raised to shoulder level and the forearm is bent forward, while his left arm is lowered and held away from the body sideways and slightly backwards. In each hand he holds a cymbal and the complementary gestures of his arms suggest that he has just clashed them together. He looks downwards with an expression of intense enjoyment on his saturnine countenance. The figure stands without a base.

The *Dancing Faun* is a reduction of a celebrated Hellenistic statue in the Uffizi, one of two figures forming a group called the *Invitation to the Dance*. The early history of this original is not known, though it seems to have been an ancient possession of the Medici family and was excellently restored (e.g. the head) in the late 16th century. With the Medici Venus (see p. 39), the *Knife-grinder* and the *Wrestlers* (see p. 29), it has always stood in the central octagon of the Uffizi Gallery, the Tribuna (G. A. Mansuelli, *Galleria degli Uffizi, Le Sculture*, I, Rome, 1958, no. 51).

The *Dancing Faun* is one of the two bronze statuettes after Florentine Antiques that feature in the catalogue of the Liechtenstein Gallery made in 1767 by Vincenzo Fanti: No. 120 'Il Fauno de' Medici di bronzo. Altezza 1 p (=palmo) 4 once'. This was sold at auction in Berlin in 1926 (*Sammlung A. W.*, Cassirer and Helbing, 7 Dec. 1926, no. 22: *Tanzender Satyr*, H. 31 cm., as Soldani). A similar *Faun* is in the series of nine such bronzes in the Bargello (Inv. no. 83, H. 31.5cm.). The *Dancing Faun* also featured in the inventory of the Düsseldorf Gallery of Johann Wilhelm, Elector Palatine, taken in 1730: 'Ein tantzender Satir mit Castenetten in Händten von Bronso' (K. Lankheit, op. cit., 1958, p. 193). This model exists in Doccia porcelain, e.g. Coll. Lapiciarella, Florence (H. 27 cm.).

Other versions
Klosteneuburg
Dijon
Grenoble
Rome, Palazzo Corsini. This is now with F. Apolloni, Rome (*Twilight of the Medici*, no. 76, with intervening provenance).

Athlete Holding a Vase

Bronze
H. (without base) 11¾ in. (29.8 cm.); base: H. 1⅜ in. (3.5 cm.)

A completely nude young man with the muscular build of an athlete (distantly reminiscent of the athletes of Myron, the Greek sculptor of the 4th century B.C.) stands with his weight on his right leg and the left, free leg relaxed and slightly to the side, with only its first three toes touching the ground. With his right hand he holds by the neck a vase (approximating in profile the Greek oil-jug, or *oinochoe*, except for the absence of a handle, and decorated with spiral fluting on the neck and gadrooning on its body), the base of which he supports delicately with the tips of the thumb and fingers of his left hand. His head is slightly inclined to his left and his attention is focussed on the action of his hands. It may be supposed that he is pouring a libation in connection with an athletic event.

The composition is based on an Antique in the Uffizi (G. A. Mansuelli, *La Galleria degli Uffizi, Le Sculture*, I, no. 36). It corresponds in subject with one of the bronzes listed in the 1730 inventory of the Düsseldorf Collection: 'Ein von Bronso gegossene Statua mit einer Krug in der Handt'. This model also exists in Doccia porcelain, e.g. Coll. Lapiciarella, Florence (H. 26 cm.).

Other versions

Bargello, Florence — gilded and therefore a pendant to a gilt Leda in the same collection (repro. Lankheit, loc. cit., 1958, pl. 62, fig. 2).

Gewerbe Museum, Nürnberg (no. 3526), now in the Bayerisches Nationalmuseum (69.33); cf. P. Volk, *Bronzeplastik: Erwerbungen von 1956-1973*, B.N.M., Bildführer no. 1, Munich, 1974, pp. 72-73.

Herzog Anton-Ulrich Museum, Brunswick, (cf. Sabine Jacob, *Italienische Bronzen*, Bilderhefte des Herzog Anton-Ulrich Museums, 1972, no. 29: Inv. Bro. 27, H. 31.5 cm.). Formerly Stadtbibliothek, Leipzig (repro. H. R. Weihrauch, *Europäische Bronzestatuetten*, Brunswick, 1967, p. 422, fig. 504).

Flora

Bronze
H. (with base) 12¾ in. (32.3 cm.); H. (without base) 11¾ in. (29.8 cm.) — to height of arm

Flora is shown nude apart from some drapery that she clasps modestly round her thighs with her left hand. In her right hand she holds aloft a small posy of flowers at which she is gazing. Her hair, parted centrally, is dressed round a diadem and into a bun behind, with a few stray strands hanging to her shoulders. Her weight rests on her left leg, while the right is relaxed. The figure stands on a rectangular bronze pedestal.

This composition is based on an Antique marble statue in Florence (S. Reinach, *Repertoire de la Statuaire grecque et romaine*, I, Paris, 1897, p. 216, pl. 439, no. 795c), which is now in the Boboli Gardens (cf. F. Gurrieri and J. Chatfield, *Boboli Gardens*, Florence, 1972, fig. 186, plan no. 127). The only other known example is one in the museum of the Residenz in Munich (Schatzkammer, no. 1075): its right hand and surface were destroyed in a fire caused by bombing in 1944 (cf. Lankheit, loc. cit., 1958, pl. 63, fig. 3, for present appearance; H. R. Weihrauch, *Die Bildwerke in Bronze . . .*, Bayerisches Nationalmuseum, Kataloge, Band XIII, 5, Munich, 1956, no. 280, repro. p. 223, for former appearance: H. 31 cm.). This was part of the old collection of the Electors of Bavaria in their Residenz and is paired with a *Minerva* from Soldani's series (no. 280a). The Munich *Flora* may be identical with the one listed in the Düsseldorf inventory of 1730, which was sent with the rest of the collection to Mannheim: it may have reached Munich from there (Lankheit, loc. cit., 1958, pp. 193-94).

This model exists in Doccia porcelain, e.g. Coll. Lapiciarella, Florence. (H. 27.5 cm.)

This type is included in the Doccia inventory (see Introduction under no. 21: 'Una statua rappresentante una Flora vestita dal mezzo in giù, e fiori nella mano destra').

Vestal Virgin

Bronze
H. (with base) 12⅝ in. (32 cm.); H. (without base) 11⅞ in. (30.1 cm.)

The statuette, which from its plain, rectangular base is clearly a pair to the *Flora* (p. 45), with which it was purchased, shows an ancient Roman Vestal Virgin tending the sacred flame of Vesta, goddess of Fire. Fully draped from head to foot, she is posed in an attitude of *contrapposto,* her weight borne on her right leg and that hip thrown out, while her left leg is relaxed and withdrawn, only the first three toes resting on the ground in a sandal. In her left hand she holds at waist level a small bowl, while with her right she seems to be sprinkling some of its contents on the flame burning on a small altar. This stands on the front corner of the base, to the spectator's left, raised on its own square plinth, and is shaped roughly like a baluster, though it is also reminiscent of the shape of a stylized thunderbolt as it usually appears in Classical and Renaissance representations of Jupiter. The Vestal's head has all the serene beauty of a Roman portrait bust of a young woman and is imbued with a mood of seriousness appropriate to the sacred act which it was the Vestal Virgins' function to perform. In mood she thus forms a complete contrast to the girlish exuberance of the companion statuette of *Flora.*

The Vestal Virgin is directly based on the Antique type formerly in Florence (Gori) represented in S. Reinach, *Répertoire de la Statuaire grecque et romaine,* I, Paris, 1897, p. 456, pl. 772, no. 1920. It plainly corresponds with one of the bronzes listed in the 1730 inventory of the Düsseldorf Collection: 'Eine Vestalische Jungfrau so sacrificirt von Bronso', and is the only example of this subject at present known. It constitutes a sixteenth type to add to the list compiled by Lankheit in 1958.

This type is included in the Doccia inventory (see Introduction under no. 12: 'Una Vestale con fuoco sacro, e tazza nella mano sinistra').

Pomona, or the Hora of Autumn

Bronze
H. 12¾ in. (32.5 cm.)

The statuette shows a young woman apparently in the act of stepping forward, with her weight resting on her left foot and the right leg advanced, so that its big toe and the tip of a sandal project beyond the front edge of the base. Clad in a long garment of light material (a Greek-style *chiton)* which appears to be blown by the wind and her movement against her body, she clasps at waist level in a deep fold of her robes a weighty harvest of fruit (among which may be distinguished a bunch of grapes and a green pepper or melon). Her head is slightly inclined to her right and her mouth is beginning to smile. In her hair, which is parted centrally in front and caught up behind her head, Flora wears a wreath of roses.

This model, sometimes confused hitherto with the *Vestal Virgin,* is probably one of the two *'Floras'* which are listed in the Düsseldorf inventory (see Introduction).

This image of Flora is based on a type known in Graeco-Roman sculpture (S. Reinach, *Répertoire de la Statuaire grecque et romaine,* I, Paris, 1897, p. 217, pl. 442, no. 806). It is represented in the Uffizi (G. A. Mansuelli, op. cit., 1958, no. 124, fig. 120, 'The Hora of Autumn, not Pomona'). This type had been revived in Florence at least once during the 16th century by Bartolommeo Ammanati for his *Fountain of Juno* (ca. 1555-63) intended for the Sala del Cinquecento in the Palazzo Vecchio but never installed (see Charles Avery, *Florentine Renaissance Sculpture,* London, 1970, pp. 223-25; also Kriegbaum, 'Ein verschollenes Brunnenwerk des Bartolommeo Ammanati', in *Mitteilungen des Kunsthistorischen Instituts in Florenz,* III, 1919-32, pp. 71-103).

This model also exists in Doccia porcelain, e.g. Coll. Lapiciarella, Florence (H. 28 cm.). It is included in the Doccia inventory (see Introduction under no. 13: L. Dea Pomona).

Other versions
Gewerbe Museum, Nürnberg, no. 3522 (repro. K. Lankheit, loc. cit., 1958, pl. 60, fig. 3; also H. R. Weihrauch, *Europäische Bronzestatuetten,* Brunswick, 1967, p. 422, fig. 505). Now in the Bayerisches Nationalmuseum, Munich (69.29); cf. P. Volk, *Bronzeplastik,* pp. 72-73.
Michael Hall, New York *(Twilight of the Medici,* no. 77).

Apollo (so-called Apollino)

Bronze
H. (without base) 11¾ in. (29.9 cm.); W. 4 in. (10.2 cm.); D. 3⅛ in. (8 cm.) — height of base: ⅞ in. (2.1 cm.)

Apollo is represented as a completely nude youth standing in a relaxed *contrapposto*. His weight rests on his right leg, while the left is bent at the knee so that only its toes touch the ground. His right arm is bent upwards, so that the wrist rests above the forehead: a plectrum is held in this hand. With his left hand, Apollo leans on the top of a lyre, which stands on a tree-trunk support covered with a small drape.

Technique: the nude figure is cast separately from the base and tree-trunk and lyre, which are an integral casting; it is joined at the left wrist. The right arm between the shoulder and wrist is cast separately. Under the base one can see 'second runs' of coppery metal poured in to reinforce the joints below the right foot and the tree-stump. The left foot is bolted through the base with a hand-cut screw and an old nut. The hair is tooled with a hair-matt punch. There are the remains of a characteristic Soldani golden-brown patina, with some spots of corrosion.

The classical, marble statue of which this bronze is a reduced variant is in the Tribuna of the Uffizi. It is termed the *Apollino* or 'little Apollo', to distinguish it from another statue in the same gallery. The origin and provenance of the *Apollino* are not known, though it was brought to Florence from Rome with the celebrated group of the *Children of Niobe*. The marble in the Uffizi used to be thought to be a first-century B.C. copy of the *Apollo Lykeios* by Praxiteles, but is now generally regarded as a Hellenistic variant (G. A. Mansuelli, *Galleria degli Uffizi, Le Sculture*, I, Rome, 1958, no. 46).

Soldani's reduction of the *Apollino* exists in two of the principal collections of his statuettes after 'old master' sculpture: in the Bargello (with an implicit Medicean court provenance: exhibited in *Twilight of the Medici*, no. 74), where it is paired with a *Mercury*, copied from another statue in the Uffizi; and in the Bayerisches National-museum, Munich, where it has as a pendant a *Minerva* (cf. H. R. Weihrauch, *Die Bildwerke in Bronze und anderen Metallen*, B.N.M., Munich, Cat. Vol. XIII, 5, 1956, pp. 178-79, no. 217: H. 32.5 cm.). The Bargello version and its pendant are unique in having their bases shaped and tooled to represent rocks. The Munich version has a plain, rectangular base as in this example: it is thought to be the example listed in the Düsseldorf inventory of 1730 belonging to the Elector Palatine, Johann Wilhelm. There is another cast in Leipzig (Lankheit, loc. cit., 1958, pl. 61, 1 and p. 198).

Soldani's reduction varies from the marble as we see it in the Uffizi today in respect of all the parts which are restorations to the badly damaged original. Most noticeable is his substitution of a lyre on a short stump for the tree-trunk of the marble. The anatomy is differently treated, so that it seems more mature, and Soldani may have been influenced to do this by his observations of other ancient statues of Apollo.

Castor and Pollux (?)

Bronze
H. 20¾ in. (52.5 cm.)

The composition is based on a life-size, classical marble known from its place of exhibition in La Granja, Spain, during the 18th and 19th centuries as the *San Ildefonso Group*. It comprises two nude youths standing in relaxed attitudes, one with his arm around the other's shoulders. Both wear the laurel wreaths of victory in athletic sports and hold attributes connected with the games (torches) and with the libations customarily made to the gods in thanksgiving for victory (the *patera,* a dish from which wine was poured in sacrifice). In front of them is a low altar of Roman design on which a flame is being kindled with one of the torches, while slightly behind, mounted on a pedestal, is a statuette of a goddess clad in archaic Greek costume. The splendidly idealized anatomy recalls the style of a Praxitelean original (4th century B.C.), as reflected in the Roman copy on which our bronze is based.

The marble group, one of the most celebrated Antiques in Rome during the 17th century, was one of the highlights of the gallery of Queen Christina of Sweden, who after her abdication and conversion to Roman Catholicism, resided in Rome: it featured as no. 107 in an inventory of 1689. She had been put on its track by the artist Carlo Maratti, who had tried hard to rescue it for the city of Rome at his own expense, hoping it would be exhibited in the recently founded Capitoline Museum. Christina, now a devoted amateur of classical antiquities, intervened and purchased the statue through Maratti. The youths were thought to be Castor and Pollux, though this indentification has often been disputed, without any satisfactory alternative having been suggested, except for Winckelmann's argument in favour of Orestes and Pylades.

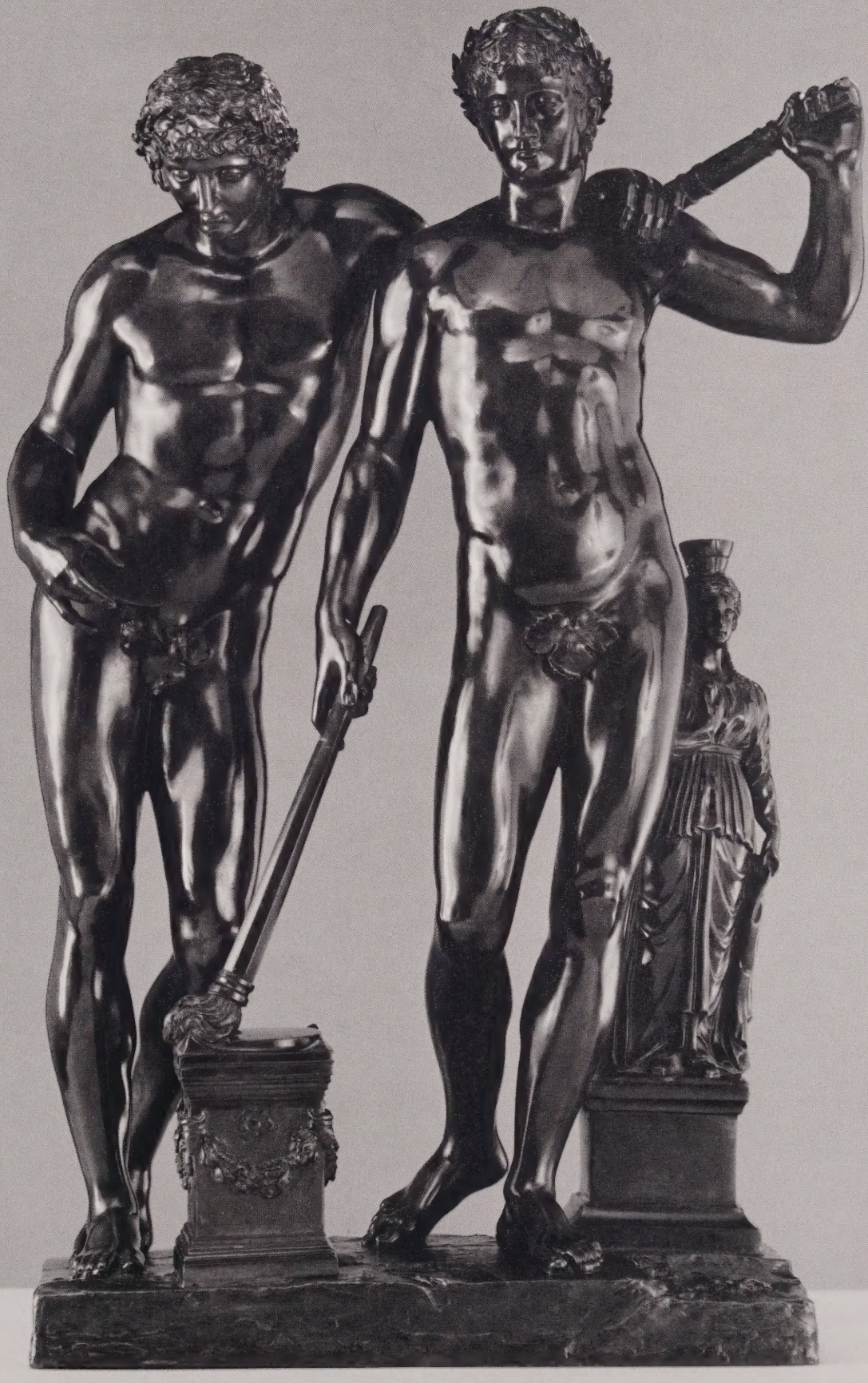
Along with most of the Queen's Antiques the marble group came into the collection of the Roman aristocrats Odescalchi and thence into that of King Philip V of Spain. It was exhibited in the Spanish pleasure palace of San Ildefonso, and is now in the Prado, Madrid (inv. no. 28-E). A plaster cast was exhibited in the Council of Europe Exhibition on *Queen Christina,* held in the Nationalmuseum, Stockholm, in 1966 (no. 1476).

The present bronze, though larger than the standard small size of 30-33 cm., adopted by Soldani for his other statuettes after the Antique, is undeniably like them in style and facture. One of Soldani's first commissions as a medallist had been to cut dies for a portrait head of Queen Christina (1681) (Baron de Bildt, *Les Médailles romaines de Christine de Suède,* Rome, 1908, pp. 77 ff.) and so there is every reason to suppose that he was familiar with her collection of classical statuary.

The provenance of the bronze corroborates the attribution to Soldani, for it was formerly in the collection of the Dukes of Marlborough and the first Duke was an important patron of the sculptor, like several of his English contemporaries. He commissioned four life-size copies in bronze after the most famous antiquities in the Uffizi Gallery in Florence, which were finished in 1711— the *Wrestlers,* the *Knife-grinder,* the *Dancing Faun* and the *Medici Venus:* these are still at Blenheim Palace, in the private garden. These, together with smaller statuettes after the Antique in the rooms of the palace, some of which are still *in situ,* were noted by A. Champeaux, *Dictionnaires des Fondeurs* . . . A-C, Paris, 1886, pp. 102 f.

Cf. A. Ciechanowiecki & G. Seagrim, 'Soldani's Blenheim Commissions and Other Bronze Sculptures after the Antique', in *Festschrift Klaus Lankheit,* Cologne, 1973, pp. 180-84.

Collections
Dukes of Marlborough, Blenheim Palace.
Lilly, Duchess of Marlborough.
Charles Davis, M.V.O.
Davis Sale, London, Christie's 30 Nov. - 1 Dec. 1920, Lot 175.
Duveen.



Bust of a Man

Bronze
H. 16 in. (41.7 cm.)

Technique: Golden-brown, translucent patina, characteristic of Soldani. Two rectangular patches left and right of neck above the clavicle are inserted to mend flaws in the casting visible from inside.

The bust includes only the head, neck and breast around the collarbone, without the shoulders. A strap runs over the sitter's right clavicle. The head is turned sharply to the right and the face wears an intense frown. The features are emphatically modelled.

The bronze is a free copy after a marble bust now in the Museo Nazionale, Naples (inc. no. 6141), which belonged originally to the Farnese collection, formed in the 16th century by Pope Paul III and Cardinal Alessandro Farnese. Several other examples of this classical portrait exist and they have been variously identified as the astronomer Aratus; the orator Demosthenes; or the Greek general Lysimachus. The presence of the strap running over one shoulder (presumably to support the scabbard of a sword or a quiver) seems to weight the scales in favour of the last identification as a military man.

The bronze is remarkably like a series of portrait-busts of Roman Emperors, Empresses and other worthies in the Liechtenstein collection, which were commissioned from Soldani in 1695 (E. Tietze-Conrat, 'Die Bronzen der fürstlichen Liechtensteinschen Kunstkammer', in *Jahrbuch des Kunsthistorischen Instituts des K.K. Zentralkommission für Denkmalpflege*, Vienna, XI, 1917, pp. 65 f., 100 f.). Most of these were based on Graeco-Roman busts available in Florence, but to the series were added busts after the *Anima Beata* and *Anima Damnata* by Bernini, of which the originals were in Rome. The present bust is of virtually the same dimensions as the *Cicero* ('alta piedi I e once 3') and the *Seneca* ('alta piedi I e once 4'). This permits a confident attribution to Soldani.

Head of a Child (Putto)

Bronze
H. 9 in. (22.8 cm.)

The head shows a child aged about 3-5 years: the chubby cheeks of infancy and dimples in the spare flesh are still in evidence. The style of the hair, which curls about the face and hangs down over the ears and neck in thick, curly locks, suggests that this is the head of a boy. The eyelids and hair are incised with a chisel, while the rest of the surface has been burnished to a uniformly smooth finish. A lacquer has been painted over the metal to give it colour.

This type of *putto*-head is traceable back to the early years of the 17th century, and one might cite the cherubim that decorate the pair of bronze holy-water stoups in the atrium of Ss. Annunziata in Florence, which are dated 1615 and signed by the Susini, or the head of the celebrated *Manneken-Pis* statue in Brussels, the work of Jerôme Duquesnoy the Elder. Through François Duquesnoy and Bernini the type was integrated into Roman Baroque sculpture, whence it was borrowed again by the Florentine Baroque sculptors, Soldani and Foggini, and is commonplace in their work. While there is no suggestion that the present head is a portrait, it is not characterized by wings as a cherub. Like the marble busts of the 15th century in Florence, which may be attributed to Desiderio da Settignano (cf. C. Avery, *Florentine Renaissance Sculpture*, London/New York, 1970, fig. 83), it may represent the Infant Christ, or St. John the Baptist.

The Crucifixion

Terracotta
H. 24 13/16 in. (63 cm.); W. 37 13/16 in. (96 cm.)
ROM L972.23.2.

The relief comprises a painterly rendering of the scene of the Crucifixion, with an ambitious attempt at rendering the sky and craggy landscape behind the main action. In the centre Christ is crucified with his back towards the picture plane; aloft, to the spectator's left, the bad thief is crucified; to the right, the good thief faces us from his cross. In the right middleground is the traditional group of the three Marys and St. John the Evangelist mourning; behind them a ladder is being raised diagonally. In the left middleground two Roman centurions on horseback are supervising the execution of the bad thief by subordinates. In the left foreground is a group of four Roman legionaries playing dice over Christ's raiment. To their right an elderly bearded man is rising naked from a grave in the ground. The rocky foreground projects like a sloping ledge from the relief plane, so that the foremost figures are physically separate from the background and have a full three-dimensional existence in space.

The composition is derived from a painting by the French classical painter, Nicholas Poussin (1594-1665), now in the Wadsworth Atheneum, Hartford, Connecticut (Handbook, 1958, p. 68. H. 58½ in. x W. 86 in.), or from an engraving after it (cf. A.F. Blunt, *The Paintings of Nicolas Poussin: a critical catalogue,* London, 1966, p. 55, no. 79). Poussin's correspondence shows that he began the painting in November 1645, and finished it by June 1646. It was painted for the collector and diplomat Jacques de Thou. It has sombre hues, suggestive of a mood of horror and foreboding, enlivened by a few areas of local colour, where shafts of light fall upon the garments of the dramatis personae.

Poussin was in the habit of studying his compositions and light effects with the help of small models in wax or terracotta, sometimes supplied by his friend François Duquesnoy. Soldani was in effect half-reversing this procedure when he rendered the two-dimensional painting as a sculptural relief: the painter's concentration on suggesting solid forms made his art particularly amenable to treatment by a sculptor.

The connection of the relief with Soldani is proven by the existence of a wax version in the Museo delle Porcellane di Doccia (Inv. no. 226 (385)). This in turn corresponds with an entry in the Ginori Archive (Filza 37, no. 22 bis, p. 34, no. 72): 'Un Bassorilievo rappresentante la Crocifissione di Cristo con i 2 ladroni, e altre persone. Di cera. Del Soldani, con sue forme.'

While the two reliefs are virtually identical, there are several small differences of detail, mostly in parts which were cast separately from piece-moulds and joined to the main body of the relief. In every case, the Doccia wax is closer to the Poussin painting. Most noticeable, perhaps, is the change to a bald-headed man in the figure rising from the grave, whereas the painting and wax show a full head of curly hair. The plume is missing from the helmet of the soldier seated in the left foreground. These variations may result from subsequent repairs necessitated by the multiple fractures running all over this very large relief in the fragile medium of terracotta.

The Guardian Angel

Bronze
H. 16¼ in. (41.2 cm.); W. 11 in. (28 cm.)

Technique: tobacco-coloured patina with a few traces of darker lacquer. The whole surface has been carefully worked with different tools to give 'colour'. The reverse is covered with a thick layer of bitumen and there are no traces of runners or risers.

In this medium-sized bronze relief, a guardian angel, floating in mid-air, leads a small child forward (to the spectator's left) and looking down sympathetically towards him, points out rays of light in the upper left corner. These stylized rays are seen through a break in the clouds that occupy the left side and upper right-hand corner of the panel. Below, to left and right, are tree trunks with a few sprouting leaves, while the surface of the ground is naturalistically rendered with a rouletting tool. The rest of the background is neutral, forming a foil for the rippling draperies of the angel and child, the feathered wings and the billowing clouds.

This charming and successful composition is based on the painting *Angelo Custode* by Pietro da Cortona, now in the Corsini Gallery, Rome, payment for which was made by Pope Alexander VII Chigi on 23 February, 1656 (Giuliano Briganti, *Pietro da Cortona; o della Pittura Barocca,* Florence, 1962, pp. 147, 258, no. 127, pl. 274). In rendering this two-dimensional original into sculptural relief Soldani has slightly altered the central group: the angel's face is turned into profile and his wings are flattened on to the plane of the background.

A damaged terracotta or stucco version is in the Canonica del Duomo, Ancona, attributed in the literature to Tiburzio Vergelli, a sculptor active in the Marche early in the 17th century (cf. Pasquale Rotondi, *Sculture e Bozzetti Lauretani: contributi alla scultura italiana del cinquecento,* Urbino, 1941, pp. 28-31, fig. 20: regarded as amazingly Baroque in style for its presumed date, pre-1610!). The figures, drapery and wings are all identical to the present bronze, but the two heads have fallen off, there are no background details or clouds and two strangely irrelevant cherub heads appear upper right. The surface appears to have been extensively cracked and repaired. This may be Soldani's original terracotta model, but it is more likely to be an aftercast. It adds nothing to the interpretation of the present relief.

Another version of the composition, in bronze, featured as lot 155 in the sale of M. Le Comm. M. Guggenheim, Venice, 30 Sept.-4 Oct. 1913. It measured H. 37 cm. x W. 26 cm. and was catalogued as 'Venetian, 17th century'. The details are tooled in a pedantic, linear and unattractive fashion which has nothing to do with Soldani or his Florentine followers and the piece may indeed be a Venetian derivative.

Exhibited: *Twilight of the Medici,* Detroit/Florence, 1974, no. 68.

Soldani Medals

Soldani was sent in 1678 by Cosimo III de Medici to the Grand-Ducal Academy in Rome to improve his sense of design and his technique for making medals and coins. He was to work under Ciro Ferri on 'disegno'; under Ercole Ferrata (the famous sculptor-pupil of Bernini) on modelling; and under the medallist Travani on die-cutting. The earliest of four medals he made of Francesco Redi, the naturalist, is in fact dated 1677, which bears witness to Soldani's competence even before he began this intensive training programme. Soon after his arrival in Rome, Soldani produced a portrait of his master, Ciro Ferri, among others. Most of his subjects were artists or connoisseurs familiar with Queen Christina of Sweden, who was living luxuriously in exile in Rome.

This extraordinary and fascinating 'liberated' lady was planning to commission a series of medals with autobiographical subjects, an 'histoire métallique', like that undertaken by King Louis XIV of France in 1662. A list of a hundred or more subjects that she proposed is still extant — *Rovesci di medaglioni con i loro motti* — probably dictated by the Queen to a secretary, but with corrections inserted in her own hand. Christina initially approached the famous Bernini, but he declined on grounds of age, though really he was nervous of the impetuosity of this demanding and eccentric patroness.

On 19 February 1681 a letter between Tuscan correspondents who were in the service of the Grand-Duke in Rome and Florence reports that the painter Baciccio had approached Soldani with a request from the Queen to execute portraits of her and her friend Cardinal Azzolino (Lankheit, op. cit., p. 259, doc. 166). By 22 March, we learn, Soldani was engaged on a medal of Christina, while by 22 April her portrait was ready ('gia fatto'), according to a letter that he wrote to her, together with four different reverses (Lankheit, op. cit., p. 260, doc. 170). These are described in painstaking and self-confident detail in a vital document that has survived in the Azzolino archives, the *Explication des dernières médailles de Christine Auguste, reine de Suède* (Bildt, op. cit., pp. 98-101). Its contents were probably destined for circulation among their mutual friends and for reading before the Accademia Reale.Unfortunately the document is not dated, but it appears that the four designs described in it were not in fact the 'last' medals of the Queen by Soldani.

Of the obverse portrait of Christina we read: 'Il la représente en habit héroique, couronnée de laurier', and indeed it is not so much a portrait as an allegorical type. Only one of Soldani's portraits shows the Queen crowned with laurels, so we can be sure which was initially destined for the series, even though other portraits were subsequently 'muled' with the four reverses. The reverses all bore the initials 'G.D.', i.e. Gratia Deo — 'Thanks be to God', to whom Christina recognized that she owed her position. Three of these reverses are represented here, but only two bear the initials 'G.D.', the third being a later variant in which they are omitted.

Soldani made models from which to cast examples of the medals, but the dies for striking these designs in large quantities for public distribution were cut by an associate, Guglielmada. The operations were carried out in the Papal Mint, the only place where the necessary expensive equipment was available. This was under the control of Giovanni Hamerani, Master of the Mint at this time, and he retained the dies by Guglielmada. He also had the moulds for casting medals, which he was accustomed to sell. In 1783 all the surviving dies, etc., were bought by the King of Sweden and are now in the Stockholm Mint.

Christina was well pleased with these four designs and the first portrait and almost immediately commissioned Soldani to improve on a portrait designed by the Master of the Mint himself, Giovanni Hamerani. Of Hamerani's portrait the Queen wrote to a friend (Bourdelot) on 29 March 1681: 'La médaille est bien faite, mais elle ne ressemble pas. On en fait à présent une autre, qui sera d'un bien plus grand calibre, plus belle et plus ressemblante.' (Bildt, op. cit., pp. 73-4). This resulted in Soldani's second portrait, which is patently related to Hamerani's small image, though apparently made more life-like. (A third type in a classical breastplate exists in a unique example in Stockholm.)

In a letter of 2 April 1681 (Lankheit, op. cit., doc. 169), the Tuscan correspondents describe the second portrait as follows: 'La Maestà della Regina di Svetia fa gran cortesie al Soldani, quale ha fatto già il ritratto suo e del Sig. e Card. Azzolino, e ha dato nel genio di S. Maestà, perchè li ha fatto il collo lungo e l'ha rimbellita assai, e il collo della Maestà Sua è corto; e sabato pensa di mandare la medaglia fatta della Regina, con quella del Sig.r Card. Azzolino, al Padron Ser.mo.' They evidently felt that the artist had been sufficiently flattering in making the Queen's short neck look longer in his medal obverse.

On 26 April, Christina herself wrote specially to Cosimo III asking him to let Soldani stay on in Rome to better his knowledge and technique and to do a few more things for her, without wishing to distract him from his duties towards the Grand-Duke (Bildt, op. cit., pp. 78-9; Lankheit, op. cit., p. 260, doc. 174). Cosimo, perhaps having got wind of the Queen's ambitious project for an 'histoire métallique' through his agent in Rome, politely declined, on the excuse that he could not spare Soldani's services from the Mint in Florence any longer, as new coinage was to be struck (Lankheit, op. cit., pp. 260-61, doc. 176). Indeed, almost immediately Soldani was recalled to Florence, though the good faith of Cosimo is put in question by the fact that the young artist was sent off again, this time to Paris, soon afterwards.

In an autobiographical account written on 18 September 1718, Soldani mentions five reverses, though Bildt has recognized at least one other (Lankheit, op. cit., p. 232, doc. 47): 'In quel tempo fece il ritratto in medaglia della Regina Cristina di Svezzia con cinque rovesci, e doveva continovare fino in cento rovesci con piu ritratti della M.S., perchè doveva esprimere tutta la di lei vita con le medaglie. Ma essendo richiamato dal Sere.mo. Granduca Suo Sig.e, non potè effetuare il desiderio di sì distinta Sig.ra.'

Of all the medals by different artists of Queen Christina, Soldani's are undoubtedly the finest and constitute a highly revealing series, which augured well for his future as a brilliant medallist. It is evident from the correspondence cited above that both Christina and Cosimo recognized this potential, and felt themselves in competition for his services, though Cosimo had a prior claim on his services which the young sculptor loyally admitted.

(See: Baron de Bildt, *Les Médailles romaines de Christine de Suède*, Rome, 1908, pp. 77 ff.; K. Lankheit, *Florentinische Barockplastik*, Munich, 1962, pp. 114-119.)

Queen Christina of Sweden

Bronze medal (struck)
Diam. 2⅜ in. (6 cm.)
ROM L.971.23.6

Obverse: inscr. *Regina Christina*
The Queen is shown in profile to the right, clad in a light chemise, which may be seen on her right shoulder and breast. Over this is a toga-like drapery, which runs under her right breast, over the left one and across the left shoulder, its end pinned with a brooch decorated with a sun-face and hanging down loose in front. Christina's hair is dressed less high at the back of her head and is decorated with a laurel wreath, the ribbons of which fall down behind. A loose tress of hair is visible over her left shoulder. The Queen's neck is shorter and her nose has a 'Roman' profile, as compared with the second, more idealized design (Bildt, op. cit., p. 105, fig. 55).

Reverse: inscr. *Nec Falso Nec Alieno*
The whole field is occupied by the rays of a sun, with a human face, which is placed above the centre of the disc of the medal. The rays are indicated by superimposed bands of shafts in relief, the outer ends of which fall into three or four concentric but irregular bands. (Bildt, op. cit., pp. 111-13)

Cast examples of this obverse exist that are signed by Soldani and it is probably his earliest portrait of Queen Christina, modelled early in 1681, soon after he began to work for her. Struck examples exist with the minute initials 'G.F.' in the Queen's hair, indicating that the die for striking was actually engraved by Guglielmada.

The reverse composition is a variant, engraved and probably designed by Guglielmada, based on a similar model by Soldani, where the sun is differently placed and the letters 'G.D.' (Gratia Deo) are set symmetrically at each side (Bildt, fig. 62). The device of the sun-face is borrowed from the imagery employed by King Louis XIV, the 'Roi-Soleil', whose series of commemorative, autobiographical medals, the 'histoire métallique', had inspired Christina to commission her own series.

REGINA CHRISTINA

NEC FALSO NEC ALIENI

REGINA CHRISTINA

NE MI BISOGNA NE MI BASTA
G D

REGINA CHRISTINA

VICTORIA
G D

Queen Christina of Sweden

Bronze Medal (? cast)
Diam. 2⅜ in. (6 cm.)
ROM L.971.23.5

Obverse: inscr. *Regina Christina*
The Queen is shown in profile to the right, her hair dressed up on the back of her head and bound with pearls. A brooch on her right shoulder pins together the ends of a fur-lined mantle, which is draped loosely round her bosom, over a chemise that is visible only on her right arm above its truncation. (Bildt, op. cit., p. 85, fig. 48)

Reverse: inscr. *Ne Mi Bisogna Ne Mi Basta G.D.*
Centralized within the disc of the medal is a terrestrial globe, showing the map of the Old World, in low relief. The simplicity of this subject left little scope for Soldani's imagination. (Bildt, op. cit., p. 114, fig. 69)

Of the obverse beautiful cast examples exist bearing the signature of Soldani. The dies for striking were engraved probably by Guglielmada immediately after completion of Soldani's model for casting.

Some examples of the reverse (combined with the second obverse) show the date 1681, the only case of a date among the 'Gratia Deo' series by Soldani. The struck examples sometimes bear the initials 'G.F.' hidden among the details of the map, indicating Guglielmada's role in engraving the dies. (Bildt, op. cit., pp. 114-15).

Queen Christina of Sweden

Bronze medal (cast)
Diam. 2⅜ in. (6 cm.)
ROM L.971.23.4

Obverse: inscr. *Regina Christina*
The Queen is shown in profile to the right, her hair dressed up on the back of her head and bound with pearls. A brooch on her right shoulder pins together the ends of a fur-lined mantle, which is draped loosely round her bosom, over a chemise that is visible only on her right arm above its truncation.

Reverse: inscr. *Victoria Maxima; G.D.*
On the central axis, a winged figure of Victory in fluttering, classical drapery is depicted in the act of stepping forward in flight. In her raised right arm she holds aloft a laurel wreath; in her lowered left a martyr's palm. Her left foot rests on a segment of the terrestrial globe, in low relief. The two words of the main inscription are set at each side of the figure, enclosing her almost like brackets. The letters 'G.D.' flank her legs. (Bildt, op. cit., p. 113, fig. 66)

Cast examples of this obverse exist that are signed by Soldani and it is his second portrait of Queen Christina, modelled early in 1681, soon after he began to work for her. Struck examples exist with the minute initials 'G.F.' in the Queen's hair, indicating that the die for striking was actually engraved by Guglielmada.

The reverse was one of the series of four modelled by Soldani, as is indicated by the presence of the letters 'G.D.', which appeared only on this series. His involvement with the 'Gratia Deo' series is securely documented (see Introduction).

Francesco Redi (1626-1698)

Bronze medal (cast)
Diam. 3 7/16 in. (8.7 cm.)
ROM 971.23.7

Obverse: inscr. FRANCISCVS.REDI.PATRITIVS ARETINVS
(below truncation of sleeve) M. SOLD. 1684
The doctor is shown in profile to the right with long hair (or a wig?) curling down over his shoulders. He wears an open-necked, embroidered shirt, with a cloak flung casually over it.

Reverse: inscr. AERE.PERENNIVS
(in exergue) M.S.F. 168 (5)
A heavily garbed female on the left, perhaps one of the Fates, points the way to a rocky path beneath a trabeated, classical portal, on top of which a serpent is seen biting its own tail (symbol of Eternity). With her right hand she passes a laurel wreath to a helmeted female with two spears in one hand, probably Minerva, Goddess of Wisdom. Between them, prostrate on the ground, presumably defeated, lies Father Time with his scythe.

The medal is a fine example of one of a series of three commissioned in 1684-85 by the Grand-Duke Cosimo III, all with the same obverse portrait of Redi, but with different reverses. These alluded in complicated allegories to Redi's various achievements, as a poet *(Bacchic Revel,* inscribed CANEBAM: cf. *Twilight* cat. no. 88), as a physician (*Allegory of Health:* cf. Heim Gallery, London, Summer Exhibition 1966, cat. no. 65), and as a philosopher (present reverse). Soldani had made a smaller medal of Redi as early as 1677, before he was sent to Rome to improve his technique. The series of three presently under discussion are among the earliest that Soldani made after his return and are usually regarded as some of his finest designs.

Francesco Redi was court physician to Grand-Dukes Ferdinando II and Cosimo III, as well as a zoologist, poet and philosopher.

FRANCISCVS · REDI · PATRITIVS · ARETINVS

Portrait of Vincenzo Viviani (1622-1703), and Allegorical Reverse

Pink wax on slate, in original wooden frames, under glass
Diam. (inside mounts): 3 in. (7.6 cm.)
ROM 972.446 a-b

Obverse: inscr. FERD. II.AC. COS. III. MM. ETR. DVCVM. MATHEMATICVS.
Signed in relief lettering, below the truncation: M.S. 1685.
The sitter is shown facing to the right, with long hair curling down to his shoulders, and wearing an open-necked shirt and a fur-lined cloak. A slight crack runs down from the forelock, past the eye and mouth to the chin, and thence curves across the bust to the left.

Reverse: inscr. CAVSASQ: REQVIRIT.
An allegorical figure of uncertain sex, in vaguely classical garb, is shown recumbent on a curved mound, which might be taken to represent a segment of a globe. The direction of the glance follows a movement of the left hand, which is using compasses on a scroll. To the left, a long trumpet stands on its mouth, while above is a bank of clouds in which appear a bull, a ram and a fish (signs of the zodiac). Stars are scattered over the plain slate ground that represents the sky. There is a roughly oval area of discolouration on the ground and lower part of the figure.

Although these two wax reliefs, plainly intended as designs for a medal (of which no example in bronze is known), bear no name, the identity of the sitter is left in no doubt by the abbreviated title inscribed on the obverse. For the 'Primo Mattematico, ed Architetto di Corte' of the Grand Dukes Ferdinand II and Cosimo III was Vincenzo Viviani, described at the time as the 'last pupil of Galileo' and the latter's biographer. Furthermore, the features correspond with those of G. B. Foggini's marble bust of Viviani, dating from about 1700, and with those of a medal by the same artist dated 1701 (cf. K. Lankheit, 'Eine Serie von "Uomini Famosi" des Florentinischen Barock', in *Pantheon,* XXIX, 1971). Viviani tried to combine the findings of his master Galileo with the geometry of Euclid, whose *Elements* he published. The Kings of France and Poland tried in vain to tempt him to their courts.

Exhibited: *Twilight of the Medici,* Detroit/Florence, 1974, no. 93.

FERD · II · AC · COS · III · MM · ETR · DVCVM · MATHEMATICVS

CAVSASQ:
REQVIRIT

Antonio Francesco Selvi

b. 1679 (Venice?), d. 1753 Florence

We know little about the background of Selvi, until he appears as an assistant of Soldani in large commissions for sculpture, such as the tomb of the Grand Master of the Knights of Malta, Manoel de Vilhena. Selvi made over one hundred medals in a style which amounts to a coarsened derivation of Soldani's delicate technique in modelling and casting. From 1740 on, he collaborated in producing a series of 76 medals showing members of the Medici family, which includes many retrospective portraits with little to recommend them. The most extensive collections of his work are in the Museo Nazionale del Bargello (Florence) and in the Civico Museo Bresciano (Brescia), from which a number of examples were borrowed for the exhibition *The Twilight of the Medici — Late Baroque Art in Florence, 1670-1743*, Detroit Institute of Arts/Florence, Palazzo Pitti, 1974 (cf. catalogue nos. 58-63).

Maria Theresa (1717-1780)

Bronze medal (cast and chased)
Diam. 3 7/16 in. (8.7 cm.)
ROM L971.23.9

Obverse: inscr. M. TERESIA. REGINA, HVNG. BOHEM. EC.
(below truncation of sleeve) MDCCXLIII.SELVI.F
The Empress is shown in profile to the left, with her hair drawn back and dressed with pearls, which hold a short veil. She wears a décolleté dress and over it an ermine cloak, which is clasped by a brooch on her left shoulder.

Reverse: inscr. VNA EST. QVAE REPARET
In the centre, a phoenix rises from the flames of a Baroque-shaped altar. Above and to the right the sun is represented as a smiling face, framed in long, jagged rays. At the left is a palm tree, at the right a laurel, with banners, a coat of arms and military trophies beneath. An exergue is marked to establish the ground level, but without an inscription or date.

The medal is a variant of an undated but signed one, cast in bronze and gilded, in the A. S. Ciechanowiecki Collection, London (Catalogue, *Sculpture in Miniature, the A.S.C. Collection of Gilt and Gold Medals and Plaquettes*, J. B. Speed Museum, Louisville, Ky., 1969, no. 43), *Twilight*, no. 62 (repro.). That example has been dated (loc. cit.) 1740, without specific reasons, though there is a space under the truncation where a mis-cast date might have been erased during chasing. Alternatively, the two examples may have been cast from slightly different moulds. The Ciechanowiecki example seems to be a crisper cast and the profile of the Empress has been emphatically chased.

Maria Theresa, Archduchess of Austria, was daughter of the Habsburg Emperor Charles VI. In 1736 she married the Duke of Lorraine, who became Grand-Duke of Tuscany after the death of the last male Medici, in 1737, and Holy Roman Emperor, as Francis I, in 1745. After the death of her father, Maria Theresa became Queen of Hungary and Bohemia. She was an important and popular ruler and among her sixteen children was Marie-Antoinette, later Queen of France.

M·THERESIA·REGINA·
HVNG·BOHEM·

VNA EST, QVÆ REPARET

François Lespingola

b. 1644 Joinville (Meuse), d. 1705 Paris

Little is known of the training of Lespingola, but he received the prize for sculpture at the Ancienne Ecole Académique de Paris on 8 May 1665 and 5 January 1666 with an allegorical relief representing 'Fame announcing to the four quarters of the world the wonders of the reign of Louis XIV' (S. Lami, *Dictionnaire des sculpteurs de l'école française sous le règne de Louis XIV*, Paris, 1906, pp. 331-4). He was sent to Rome with a royal scholarship to further his studies on 21 April 1666. He stayed there for nearly ten years, until 1675, and was honoured by being nominated a member of the Academy of St. Luke (31 August 1672).

On his return to Paris he was admitted to the Académie Royale de Peinture et de Sculpture (29 February 1676), submitting a relief showing the 'Union of the Academies of France and Rome'. Because he failed to attend the sessions of the Academy he was expelled in 1694.

Lespingola worked primarily for the royal palace of Versailles, where three of his sculptures may be seen in the gardens (S. Thomassin, *Recueil des figures, groupes, thermes, fontaines, vases, statues et autres ornemens de Versailles . . .*, Amsterdam (?), 1695, nos. 37; 57; 172). Two are in marble after Graeco-Roman prototypes: *Bérénice*, carved in Rome in 1673; and *Paetus and Arria* (carved 1684-88), which is based on the celebrated group then in the Ludovisi collection showing 'A Gaulish chieftain killing his wife and himself' (cf. M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, pp. 80; 108; pls. 281-3). The third sculpture at Versailles is an 'original' composition of *Children playing with Dolphins*, cast in bronze in 1690 and standing at one corner of one of the pools on the Parterre de l'Eau (cf. G. van der Kemp, *Versailles, a guided tour of the Park*, Versailles, 1972, p. 12, repro.).

Lespingola also carved one of the many figures crowning the balustrade at roof level of the Cour de Marbe, a *Victory* (known only from a copy *in situ*) which was paid for in 1678 (F. Souchal, 'Les statues aux façades du Château de Versailles', in *Gazette des Beaux-Arts*, Feb. 1972, p. 69, fig. 2). He also worked in relief for the exterior of the chapel of Versailles and in other parts of the building and its dependencies, such as the Trianon. In Paris his principal work was a narrative relief for the cupola of the church of Les Invalides (F. Souchal, *Les Slodtz*, Paris, 1967, pp. 589-91).

Lespingola was nominated one of the 'sculpteurs ordinaires des Bâtiments du roi' and his work conformed to the court style set by Charles Lebrun for all the projects of Louis XIV. For this reason, it is difficult to distinguish Lespingola's particular style from those of many other sculptors active in Versailles. The present group is the only small bronze which is connected by documents with his name and gives an indication of an amazingly fertile imagination and technical dexterity.

Hercules Delivering Prometheus

Bronze
H. (of bronze) 16½ in. (42 cm.); L. 23½ in. (59.5 cm.); D. 14 in. approx. (35.5 cm.)

Description: On an integral base of rectilinear profile and with sway-fronted ends is built up a rocky eminence. This looks at first sight like two large rocks, but in fact there is a narrow bridge over the central cavity. In front of the left block Hercules is dashing forward, balanced on his right leg and steadying himself with his left knee against the rock as he takes aim and draws his bow. The lion-pelt with which Hercules is traditionally clad runs between his legs with its tail hanging down to the ground in front. It is caught up on the rock behind and then winds over a large, rectangular quiver that hangs by the hero's left thigh. On the ground lies Hercules' favourite weapon, the wooden club.

Hercules is aiming his arrow at an eagle perched on the right-hand rock. Its wings and tail are spread and its beak is open in a posture indicating hostility at the interruption of its feast. Below the eagle Prometheus is chained, head downwards and to the right, with shackles on both wrists and ankles, secured by real chains to rings set in the rock. A wound has already been torn in his stomach and he is shown writhing in fear and pain.

Behind the rock is seated in a twisted, reclining pose a male figure, nude except for a girdle of fig-leaves. His left hand is opening and his mouth is slightly open, as though exclaiming at the drama of which he is a witness. His identity is in some doubt, but he may represent the first man on earth whom Prometheus modelled from clay

and sparked into life with his torch (see below: 'Subject'). This classical figure is for obvious reasons characterized as 'Adam'. The torch lies on the ground between the rocks.

The surface of the bronze is minutely worked all over with punches or hammers to render the varying textures of nude flesh, rocks, drapery, feathers and different accoutrements. This gives the bronze a very distinctive appearance which may be assumed to be characteristic of Lespingola.

Subject: The mythological subject of this group perhaps requires elucidation, cf. J. Lemprière, *A Classical Dictionary*, London, 1839, s.v. 'Prometheus': — 'Prometheus surpassed all mankind in cunning and fraud. He ridiculed the gods and deceived Jupiter himself. . . . To punish Prometheus and the rest of mankind, Jupiter took fire away from the earth, but . . . [Prometheus] outwitted the father of the gods. He climbed the heavens by the assistance of Minerva, and stole fire from the chariot of the sun, which he brought down upon the earth . . . This provoked Jupiter the more . . . and the god, now more irritated, ordered Mercury, or Vulcan, according to Aeschylus, to carry this artful mortal to mount Caucasus, and there tie him to a rock, where for 30,000 years a vulture was to feed upon his liver, which was never diminished, though continually devoured. He was delivered from this painful confinement about 30 years afterwards by Hercules, who killed the bird of prey (a vulture, or according to others, an eagle) . . . According to Apollodorus, Prometheus made the first man and woman that were ever upon earth, with clay, which he animated by means of the fire which he had stolen from heaven. . . . To him mankind are indebted for the invention of many of the useful arts. . . . He is generally represented tied to the rock, and at the moment that Hercules kills the bird that preyed on his vitals.'

This bronze group is one of three that are known. All show slight variations, not only in the placing of detachable attributes such as Hercules' club or the torch dropped by Prometheus, but in the modelling of the figures and the details of the rocky setting.

A version that passed through the art trade in Paris (Galerie G. Petit, Sale of Collection L. de M., 16-19 June 1919, no. 348, repro. as 'Epoque Louis XIV') had the integral, quasi-architectural bronze base much reduced in height, while an eaglet appeared in the interstice between the two main rocks, where the torch lies in the present group. Prometheus was bound to a ring set in the rocks by a chain bound tightly round his left armpit and did not have real chains running to shackles round the wrists; nor did he have the wound in his stomach. Hercules apparently had no quiver and his arrow was missing, while the bow was less bent. This gives an impression that the arrow was meant to have been fired, but this may not have been the intention and the arrow may simply have been lost.

Another version in the Grünes Gewölbe, Dresden (J. L. Sponsel, *Führer durch das Grünes Gewölbe*, Dresden, 1921, p. 342) appears from a frontal photograph to correspond more closely with the group shown here: the eaglet does not appear and Prometheus is shackled to the rock in the same way. His torch is missing and the club of Hercules lies with its handle behind the right leg of its owner (as in the L. de M. group). The shape of the bow, fully bent, is closer to our version here. Hercules, however, has a thick strap running over his right shoulder to support the quiver behind. It is not possible to know whether there are any significant differences at the back of the two other groups, e.g. in the figure of 'Adam', as photographs have not been published. Evidently the sculptor (or an assistant) remodelled the wax in certain details each time a cast was to be made, as often happens in the analogous field of 'repairing' porcelain figurines. This obviously means that each cast is in some respects unique.

The Dresden group is vital to the question of the identity of the sculptor who invented the composition, for it is documented in a list prepared as an invoice for payment in 1716 from August the Strong, King of Poland and Elector of Saxony. This was drawn up by his gallery director and purchasing agent, the Baron Leplat (W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', in *Jahrbuch der Preussischen Kunstsammlungen*, LX, 1939, pp. 178-9, 185: 'Une groupe de bronse de trois figure Promette deliure du vautour par Herculle sur son pied fait par Lespingola . . . 318 Risdalle de Saxe' (i.e. Reichsthalers).

The group was one of a series of bronzes purchased for the King during Leplat's second buying-visit to Paris in 1715. Most of them were reductions of full-scale sculptures in the gardens of Versailles and other royal domains, or copies of ancient Graeco-Roman statuary. As far as is known, the *Hercules delivering Prometheus* is not a reduction from a monumental group, as none exists or is recorded. Indeed the composition would render it extremely precarious if executed on a monumental scale. The diffuse, pictorial character is far more in keeping with other small-scale bronze groups of the period, particularly those produced in Florence during the 17th century by artists like Ferdinando Tacca, G. B. Foggini or Massimiliano Soldani. The precise relationship of Lespingola's composition to the works of these Florentines is at present enigmatic, for it is perfectly possible that he modelled this group while in Rome (1666-75); in that case, it would precede the small bronzes of the later pair of artists, while being far more advanced along the road towards pictorial diffusion than anything by Ferdinando Tacca. The obvious relationship in subject and treatment to Giambattista Foggini's *Mercury binding Prometheus* (Victoria and Albert Museum, no. A.3—1967) can hardly be purely coincidental, and it may be that the Frenchman acted as a pioneer in this type of bronze group.

Recently, a vital document relating to this very composition has been published among some notarial records of Lespingola (M. Rambaud, *Documents du Minutier Central concernant l'Histoire de l'Art,* Paris, Archives Nationales, 1971, II, pp. LXXV; 483-5; 789; 1028). For in an inventory of his studio effects after decease appeared, among a number of decorative items such as vases:
'. . . un groupe de cire bronzée representant *Hercule qui délivre Prométhée.*'

The fact that Lespingola had carefully preserved this single figurative group in the shape of a bronze-coloured wax model strongly suggests that he regarded it as his masterpiece*. Perhaps it represented to him a unique and precious moment of freedom from the domination of the style imposed by Lebrun on all his major works.

*Bertrand Jestaz, Conservateur au Louvre, in a review of Rambaud, op. cit., published in *Bulletin Monumentale,* 130, 1972, no. 1, pp. 88-89, noted that the corroboration of the attribution of *Hercules delivering Prometheus* to Lespingola offered by this new document confirmed the existence of a stream of French sculpture in the 17th century that was closely related to work in Florence: 'Voilà maintenant une attribution confirmée et, avec elle, ce n'est pas seulement une oeuvre qui se précise, mais c'est tout un courant de la sculpture française qui nous est soudain révélé, avec ce qu'il suppose de contacts (encore insoupçonnés) avec la sculpture florentine de la seconde moitié du XVIIe siècle.'

Gaetano Gandolfi

b. 1734 S. Matteo della Decima, near Bologna, d. 1802 Bologna

Gaetano and his elder brother Ubaldo (1728-1781) were major figures in the development of eighteenth-century Bolognese painting. Gaetano studied with his brother and with Ercole Lelli (1702-1766). In 1760 both brothers were in Venice, and their Venetian connection is evidenced in their paintings in the form of stylistic influences drawn from Sebastiano Ricci and from G. B. Tiepolo. For the most part they worked in the Emilia-Romagna area but they were known abroad and in fact received commissions from as far away as Moscow and St. Petersburg. As artistic personalities it is not always easy to distinguish them one from another, particularly in their drawings. The identification of their drawings is made more problematic by the addition of the *oeuvre* of another member of the family, Mauro, Gaetano's son (1764-1834), but it has been suggested that Gaetano by and large was the most imaginative and inventive.

The Death of Hector

Drawing. Black chalk heightened with white
H. 17½" (44.5 cm.) x W. 19⅞" (50.5 cm.)

The drawing is strongly imbued with the Neo-Classical spirit typified most characteristically in artists such as J. L. David and and his *Death of Socrates,* Metropolitan Museum of Art, New York, and *Lictors bringing back to Brutus the Bodies of his Sons,* Louvre, Paris. The drawing style is close to Gaetano's *Woman and Child* in the Uffizi, and there are similarities with the cartoons for the decoration of S. Maria della Vita (1776-1779).

It is difficult however to draw a clear line of demarcation between the drawings of Ubaldo and Gaetano Gandolfi, and the *Death of Hector* could be reasonably ascribed to either artist, although in the present context it has been felt that it fits more comfortably into Gaetano's *oeuvre.*

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Ubaldo Gandolfi

b. 1728 S. Matteo della Decima, near Bologna, d. 1781 Ravenna

Vulcan

Terracotta
H. 23 in. (58.5 cm.)
ROM 972.236.1

Vulcan, the demi-god blacksmith who forged the armour of Mars at the behest of Venus, is shown seated on his anvil, against which rests an oval shield. He appears in an abstracted moment, possessively clutching a helmet in both hands on his lap and wearing a sort of singlet and an apron, apparently made of leather. His wizened face, with a snub nose and beetling brows, is framed in a shock of grizzled hair and a short beard.

The figure was acquired with an attribution to Ubaldo Gandolfi, a Late Baroque sculptor active in Bologna in the middle of the 18th century. Affinities have been suggested with the two large stucco figures of the Prophets Isaiah and Jeremiah in San Giuliano, Bologna (1781), as well as with a terracotta study of a male nude, which is posed in a squatting position on a central support, rather as in the present composition (cf. E. Riccomini, *Monstra della Scultura Bolognese del Settecento,* Bologna, 1965, no. 121). Although the present author does not find this particularly convincing, he is at a loss to propose a positive, alternative attribution for this curious sculpture.

Italo-Flemish

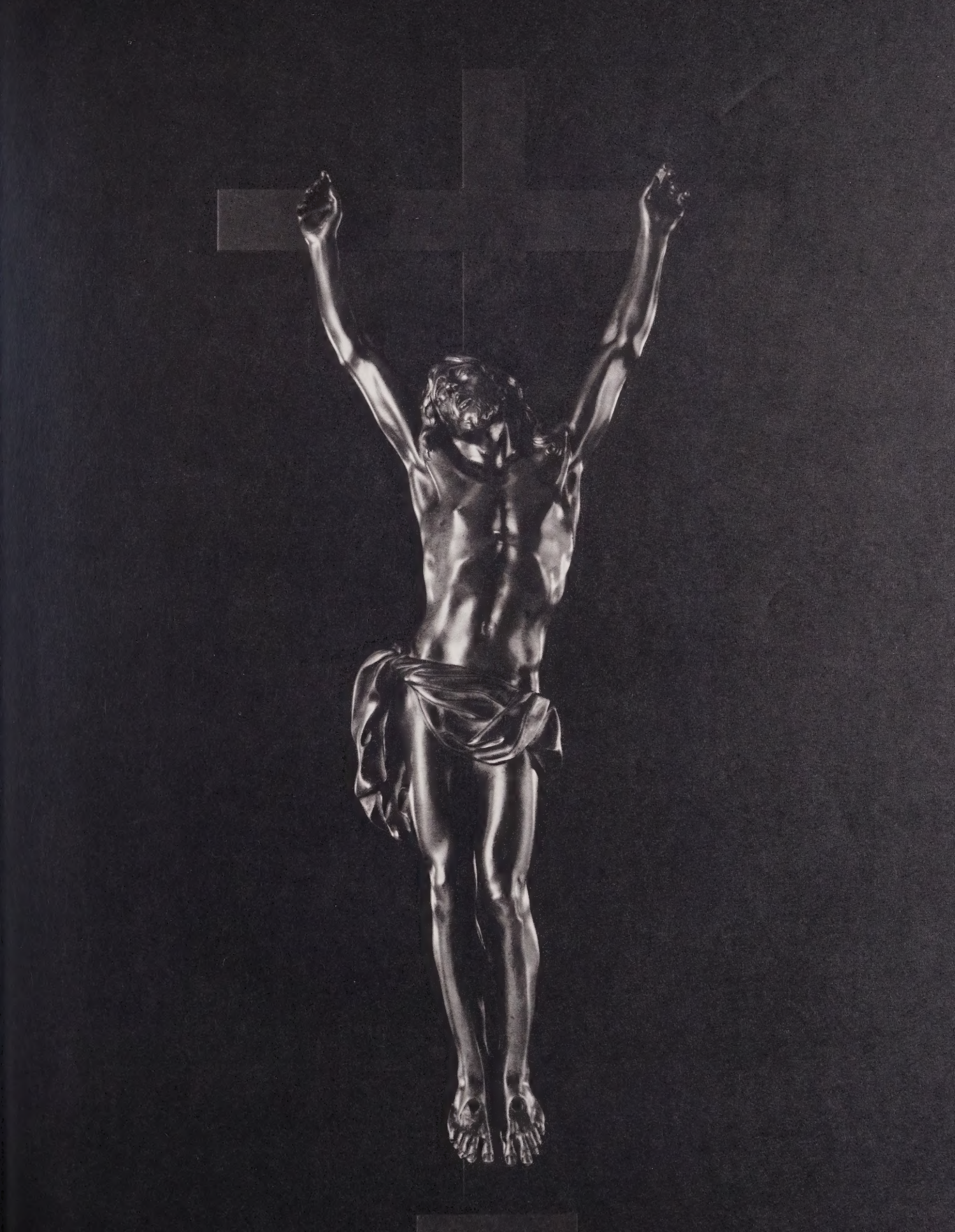
18th century (?)

Crucified Christ ('Cristo Vivo')

Bronze
H. 12¾ in. (32.5 cm.)
ROM 972.30

Christ is shown crucified in the 'Jansenist' position, i.e. with both arms raised almost straight above His head (instead of being between 90 and 45 degrees to the vertical axis of the body) and His feet nailed side by side with two nails, instead of being transfixed with one. There is a slight *contrapposto* in the *corpus:* Christ's knees and head are inclined to the spectator's left, while His lower legs and rib-cage sway in the opposite direction. His head is raised and the eyes and mouth are open in agony. The loincloth is modelled in soft, waxen folds. The treatment of anatomy is unrealistic and idealized.

For this image of Christ crucified, see p. 86. Pioneered by Giovanni Bologna and his associates in Florence towards the end of the 16th century, it was taken up by Algardi in the 1640's and by Bernini in the following decade, becoming a standard theme in Roman Baroque sculpture. Numbers of Bernini's model were cast for the side-altars in St. Peter's, Rome, and so were much in the public eye, both for visiting artists and patrons. Page 86 seems to show a comparatively early variation on the theme, 'ironing out' the *contrapposto* of the Roman crucifixes, and subduing the drapery of Christ's loincloth. The present model is more graceful, though no more moving as a devotional object. The slow, spiralling movement in the axis of the body and the highly polished surface of the idealized anatomy suggest that this is probably a Flemish derivative from the Italian compositions. Its slim and elegant proportions and the disappointingly flaccid loincloth point to a date in the early 18th rather than the 17th century. The nearest parallels in style that may be cited are in different media, both more characteristic for Flanders, ivory and boxwood. Both are in the Victoria and Albert Museum, London: the ivory (362-1901) has had a chequered attributional history, ranging from France to Germany and the Netherlands, though the last seems most probable in the present state of knowledge. The boxwood (A. 13-1965) recently bequeathed was accepted on grounds of its superb technical quality and sensitive use of the medium. In both figures of Christ crucified there is, however, a more distinctly Rococo flavour to the flutter of the drapery and the curling of hair and beard. A more 'wind-swept' treatment of drapery and swaying *corpus* gives a feeling of vivacity that the present bronze lacks.



Netherlandish

Ca. 1700

Head of a Child Crying

Bronze
H. 10 in. (25.5 cm.)

The bust shows a child aged about 3-5 years, with pendulous cheeks and long, wavy hair, cut in a way that suggests that we are looking at a little boy. The child looks slightly up and to his right, as though at an adult beside him, and is weeping. His brows are knitted, tears well up from his lower eyelids, and the corners of his mouth are drawn down. The mouth is open and teeth are visible within. The hair is differentiated from the bare flesh by the use of a mattpunch, while the rest of the surface is burnished with abrasives to a sheen. Over the bronze is a blackish lacquer, worn on the high spots.

Stylistically, this type of heavy-featured *putto*-head falls in the Netherlandish or North German orbit. The exaggeration of fleshy parts of infant anatomy, such as the nose, lips and cheeks, is characteristic of these schools of European sculpture, following to some extent the example of the painter Rubens. Such *putti* frequently feature in funereal monuments in the Netherlands, where they are mourning the deceased. The name of Artus Quellinus the Elder (1609-68) has been mentioned in connection with the present bust, although an equally eligible candidate in the North Netherlands would be Rombout Verhulst (1624-88). However, we have no evidence of either working in bronze and it must be assumed that this bust was cast from a highly finished model, perhaps in terracotta, by an anonymous foundry, in the second half of the 17th, or perhaps the early 18th, century.

South German

17th century

Crucified Christ ('Cristo Vivo')

Bronze
H. 17⅜ in. (45 cm.); W. 14⅛ in. (36 cm.)
ROM L971-23-8

Christ is shown crucified in an unusually axial and symmetrical pose. He raises His head to His right as He cries the last words from the cross. This movement is counterbalanced by the drapery of His loincloth, which flutters out to His left. The face is finely modelled in an expression of agony and despair, the brow furrowed, the cheeks sunken and deep lines incised from the nose to the corners of the mouth. The loincloth is punched to differentiate its texture from the sheen rendered with file and wire-brush on the bare flesh. The arms are cast separately, as is almost universal in crucifix figures. The whole is mercury-gilded.

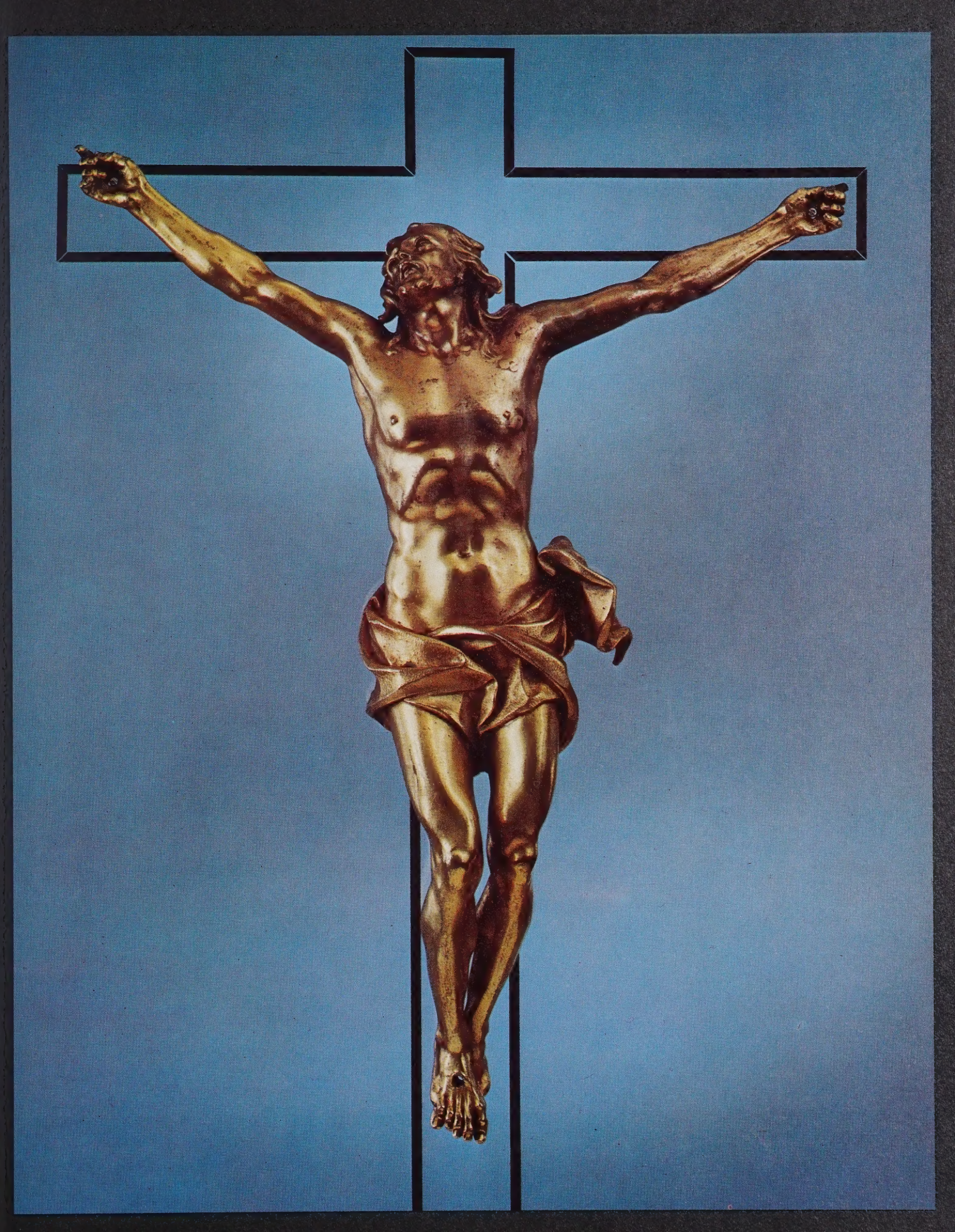
The type of bronze crucifix figure that shows Our Lord still alive was an invention of the Counter-Reformation and was pioneered by Giovanni Bologna and his associate, Pietro Tacca: a silver crucifix figure of this type by them has recently been identified in the church of Santissima Annunziata in Florence (cf. H. Utz, 'Giambologna e Pietro Tacca: ritrovato il "Crocifisso d'argento" con l'immagine del "Cristo Vivo",' in *Paragone,* XXII, no. 251, pp. 66-80).

During the Baroque period, Alessandro Algardi developed the motif in a bronze of which several examples are known (Palazzo Pallavicini, Rome, cf. R. Wittkower, *Gian Lorenzo Bernini,* London, 1966, pp. 229-32, fig. 81; Santa Maria della Carita, Bologna, cf. C. Johnston, 'Drawings for Algardi's "Cristo Vivo",' in *Burlington Magazine,* August, 1968, pp. 459-60, fig. 54). The creation of the composition is datable to 1647 from an inscription on a preparatory drawing, formerly in the Breschi collection (Labo, in *Dedalo,* XI, 1930-31, p. 1398; cf. C. Johnston, loc. cit., fig. 55).

Bernini also designed a 'Cristo Vivo' in 1659, from which his pupil Ercole Ferrata made a model and produced a number of casts for use on the side-altars of St. Peter's, Rome (nearly all are still *in situ).* They are 45 cm. high (Wittkower, op. cit., fig. 80).

It may be assumed that the present bronze was modelled some time after 1660, therefore, though judging from its facture, before 1700. It is far less subtle than either the Algardi or the Bernini/Ferrata compositions, where much of the effect of pathos is derived from the extreme grace of the *contrapposto* in the positioning of the legs and torso of Christ. The S-axis used there has been 'ironed-out' in this model, so much so that it is scarcely apparent. The drapery is more rigidly stylized and its loose 'tail' lacks the wonderfully light and convincing flutter of the corresponding piece in the prototypes mentioned above.

It is impossible convincingly to 'locate' the sculptor who would have made these rather unsatisfactory alterations to these superb models. However, the hardness of the drapery folds, their over-elaborate tooling and the stolid treatment of anatomy might suggest a South German artist, who had once visited Italy and who was trying to emulate the crucifix figures he remembered seeing in Rome.



Austrian or South German

Ca. 1700

The Conversion of St. Paul

Wood
H. 15¼ in. (38.5 cm.); W. 27½ in. (69.8 cm.)

The composition consists of six men, all on horseback, clad in ancient Roman armour, arranged centrifugally beneath a break in the clouds populated with six *putti*. Slightly to the right of centre, Saul has fallen off his crouching horse on to his back and stares up towards the break in the clouds. Immediately below him, carved in relief, is the Biblical inscription in capital letters, recording what Saul heard: SAVLE SAVLE QVID ME PERSEQVERIS ('Saul, Saul, why persecutest thou me?'). To the right a horseman holding a banner tries to control his horse which is rearing in fear, while further to the right and in a rear plane another horse is bolting. In the left foreground another horse is rearing and its rider is flinching from and looking towards the source of the miraculous voice of the Lord. Behind him at the left one can see the heads of another horse and rider, while the composition is closed at the left edge by the rear view in foreshortening of the sixth rider. The ground is represented by striations in the wood and the principal figures are carved in high relief. The composition is painterly, and may have a source, as yet unidentified, in paintings or engravings.

The episode of the conversion of Saul of Tarsus, who became St. Paul, is told in the New Testament, Acts 9:9: 'And as he journeyed, he came near Damascus: and suddenly there shined round about him a light from heaven: and he fell to the earth, and heard a voice saying unto him: Saul, Saul, why persecutest thou me? And he said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: it is hard for thee to kick against the pricks. And he trembling and astonished said, Lord, what wilt thou have me to do? And the Lord said unto him, Arise, and go into the city, and it shall be told thee what thou must do. And the men which journeyed with him stood speechless, hearing a voice, but seeing no man . . .'

Carving of large narrative reliefs in fruitwood is characteristic of South Germany and Austria. The style and handling point to a date around 1700 and find parallels in contemporary ivory reliefs; for example, a plaque showing the *Conversion of St. Paul* by Antonio Leoni (b. Venice, active Düsseldorf 1704-16) in the Bayerisches Nationalmuseum *(Kataloge,* Band XIII, IV, R. Berliner, *Die Bildwerke in Elfenbein,* . . . etc., Augsburg, 1926, no. 464).

Giovanni Domenico Ferretti

b. 1692 Florence, d. 1768 Florence

Ferretti, who worked mostly in fresco in Florence and Tuscany, followed in the line of Late Baroque classicism which may be traced through Domenico Gabbiani (1652-1720), Giovan Camillo Sagrestani (1660-1731), and Matteo Bonechi (c. 1672-1726). He studied in succession with Francesco Chiusuri of Imola, whose atelier he joined in 1708, Tomasso Redi, Sebastiano Galeatti, and later Felice Torelli in Bologna. He was in Florence in 1714, and in 1717 was elected to the Accademia del Disegno. His decorations of this period for the cathedral at Imola earned him a letter of recommendation from Cardinal Gozzadini for Cosimo III de Medici. His best Florentine works date from the 1730's and early 1740's, such as the decorations for the private chapel of the Archbishop of Florence of 1737, completed 1738, and his *Death of St. Joseph* painted for the Duomo in 1741. The best works of his whole career however were those at Pistoia, for the church of St. Prospero and St. Philip, completed in 1746.

Allegory of the Arts in the Service of Truth, Wisdom, and Peace

Oil on canvas
H. 26" (66 cm.) x W. 21½" (54 cm.)

This *bozzetto* or sketch for a ceiling painting is similar to a pair of *bozzetti, Victory of Light, Truth, and Virtue over the Powers of Darkness* (Inv. 1875 Nr. 1429 Kat. Nr. 966) and *The Olympian Gods* (Inv. 1875 Nr. 1430 Kat. Nr. 997), which have been in the collections of the Städtische Kunstsammlungen, Kassel, since 1964. It may be compared with other *bozzetti* attributed to Ferretti, such as the *St. Nicholas in Glory* in the Musée des Beaux Arts, Narbonne, a mythological scene, *Time calling the Arts to honour the Gods,* in the Welz Collection, Salzburg, and a mythological scene *(Prometheus?)* in a Chicago private collection. A date of c. 1740-50 is therefore not unreasonable.

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Giuseppe Maria Crespi

called Lo Spagnolo, b. 1665 Bologna, d. 1747 Bologna

Crespi was the presiding genius of the late Bolognese school. He studied under Canuti, and was influenced by L. Carracci, Mostelletta, and Guercino. He was a principal figure in the anticipation of the Bolognese Rococo from the 1690's, reacting against the solemnity and academicism of Bolognese Baroque art. His earliest independent works began in the 1680's with frescoes for S. Michele, Bosco, and continued with frescoes for the church of S. Francesco di Paola at Pistoia in 1691, and for the Pepoli Palace at Bologna. He executed the *Chiron* for Prince Eugene of Savoy, and also painted works for Ferdinand of Tuscany and for Cardinal Ottobuoni, and gained an international reputation for easel pictures. His intensely personal style was not conducive to the founding of a school, but he exerted a profound influence on Venetian painters, notably Piazzetta and Bencovich.

Portrait of a Little Girl with Roses

Oil on canvas (oval)
H. 23½" (59.2 cm.) x W. 18" (42.7 cm.)

There is a thematic kinship between this portrait and the *Portrait of a Little Girl with a Kitten and a Rose Branch* which was among the recent acquisitions in the 1971 Bologna exhibition 'Nuove Acquisizioni per i Musei dello Stato'. Crespi painted several potraits of an allegorical character, and a comparison may also be made with the *Girl with a Dove,* City Museum and Art Gallery, Birmingham; and with the *Portrait of a Girl with a Cat* (and Mouse), the Fitzwilliam Museum, Cambridge. The Fitzwilliam portrait was formerly attributed to Piazzetta, whose works sometimes are reminiscent of Crespi's. The modelling and general treatment of the *Girl with Roses* may also be compared with Crespi's *Family of the Painter,* and *The Hunter,* both in the Pinacoteca Nazionale, Bologna, for stylistic similarities. All of the 'Little Girl' portraits cited date from after 1700, and a date of 1721-1727 has been suggested for the *Girl with Roses* by Mira Pajes Merriman.

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Sebastiano Conca

b. 1680 Gaeta, d. 1764 Naples

Conca was one of the most popular painters of his generation and won such fame among the tourists of the Grand Tour that he was provided with patronage which was second only to Tiepolo's and more lucrative. He studied under Solimena in Naples, where he had already begun to make a name for himself before his subsequent departure for Rome in 1707 with his brother. In Rome he was active for forty-five years before retiring to Naples where he died. By 1715 he had become well known in Rome, enjoying his greatest fame there after 1725. He was favoured by Benedict XIII, himself a Neapolitan, and by Cardinal Tommaso Maria Ferrari, Cardinal Fabrizio, and Cardinal Pietro Ottobuoni. He painted the chief Rococo ceiling in Rome for Cardinal Acquaviva in 1724, the cartoon of which went to the Duke of Parma, who provided Conca with apartments in the Farnese Palace. In addition he became President of the Roman Academy, serving from 1729 to 1732 and from 1739 to 1740, three times longer than usual, and was active in providing renovations, new decorations, and an influx of new talent. His masterpiece is the 1732 fresco, the *Pool of Bethesda* of the Ospedale, Siena. His work shows the influence of Solimena, and to a lesser extent of the Marattesque tradition of Rome. In his later years his works began to come under attack from the disciples of Neo-Classicism, notably Mengs.

St. Lawrence and an Unidentified Saint Adoring the Eucharist

Oil on canvas
H. 18⅜" (46.6 cm.) x W. 15" (38 cm.)

The painting is a *bozzetto,* possibly for an altarpiece. St. Lawrence, R., is identifiable in the vesture of a Deacon, with the attribute of his martyrdom, a gridiron, supported at his side by a *putto.* The figure, L., is wearing a cope, and may represent a Pope or Bishop. There is a Solimenesque quality about this latter figure, reminiscent of the kneeling king in Solimena's Naples *Adoration of the Kings* of c. 1700 from the church of Sta. Maria Donnalbina. Among Conca's own work there is a similarity in the details of the head with those of St. Philip Neri in the *Virgin and Child with Saints Philip Neri and Nicholas of Bari* from the church of S. Lorenzo in Domaso, Rome. The depiction of St. Philip Neri in Conca's S. Lorenzo altarpiece is similar to Carlo Maratti's *St. Philip Neri* in the Pitti Palace, Florence, and it is possible that the unidentified figure in the *bozzetto* may represent St. Philip Neri. The kneeling St. Lawrence is perhaps reminiscent of the pose of St. Joseph in Conca's *Adoration of the Kings* from S. Annunziata, Gaeta. A date of c. 1720-1730 may be suggested by comparison with two pictures of c. 1720 from the Holkham Hall collection of the Duke of Leicester where the same figures, facial types and draperies occur. The coat of arms with five passion wounds may suggest a Franciscan connection.

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Baccio Bandinelli

b.1488 Florence, d.1559/60 Florence

Bandinelli was initially trained as a goldsmith, and later studied sculpture under Rustici. His knowledge of the male nude stemmed in no small part from his intense study of the works of Michelangelo, notably the cartoon for the Battle of Cascina. His attempts to outdo Michelangelo resulted in the controversial *Hercules and Cacus,* unveiled in Florence in 1534. The sculpture was the subject of scurrilous epithets pinned to it by Florentine wits, and drew from Benvenuto Cellini the caustic comment that it resembled a 'sack of melons'. As a personality Bandinelli was one of the least likeable artists of the Cinquecento, a monomaniac whose inflated self-esteem appears in his drawings where he drew his own features in depictions of God the Father. His relief subjects, such as the group from the tomb of Giovanni delle Bande Nere and the figures from the tombs of Leo X and Clement VII, continue the development of the battle relief of Michelangelo, a theme also found in his drawings. His most successful works are his small bronzes and his drawings. Unable to realize many of his ideas three-dimensionally on a large scale, his drawings show his real strength and his draughtsmanship is generally superior to that of his most acid critic, Benvenuto Cellini. In addition to his activities as a sculptor, Bandinelli was a central figure in the sixteenth-century development of the Academy, founding one in 1531 in Rome, and a second in 1550 in Florence.

The Fight of the Titans

Drawing. Pen and ink
H. 10 13/16" (27.3 cm.) x W. 7 5/8" (19.3 cm.)
ROM 974.111.4

The composition is in the tradition of the battle scenes of Bertoldo and Michelangelo, inspired by the relief decoration of Antique sarcophagi. The figures are strongly Michelangelesque in feeling, undoubtedly owing a considerable debt to him. The central figure is a composite of motifs found in models after Michelangelo, such as the bronze *Samson* attributed to Pierino da Vinci from the Frick Collection, New York, models by him, such as the *Clay Model for a Victory Group,* in the Casa Buonarroti, Florence, and numerous marble figures including the *Captives* for the tomb of Julius II and the *Giants* from the Boboli Gardens. We are reminded that Bandinelli made intensive studies of works by Michelangelo, and that he himself laboured on the theme of a battle relief which was to find partial fruition in the Bande Nere monument. The figure in the lower left corner of the drawing has the curiously lumpy, partially flayed appearance which is seen in one of the nude figures of the Bande Nere monument, and again in the relief decoration of the choir of the Duomo, Florence, dating from the 1550's. The drawing style may be linked with Bandinelli on the basis of comparisons with works, such as those in the Morgan Library, New York, and the drawings of male nudes in the Albertina, Vienna. Bandinelli's drawing style is also apparent in works such as the *Giganti,* Christ Church, Oxford; and the *God the Father appearing to Adam and Eve,* Ecole des Beaux Arts, Paris. Any attempt to link the *Fight of the Titans* firmly with Bandinelli requires a caveat, however, for his *oeuvre* is by no means finally established, and drawings formerly ascribed to him have been re-located within the orbits of such diverse personalities as Raphael and Vincenzo de Rossi.

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Francesco Solimena

called, L'Abate Ciccio, b.1657 Nocera, d.1747 Barra

Solimena was the last great figure of the Neapolitan Baroque and counted among his pupils such diverse personalities as Sebastiano Conca and Allan Ramsay. He was influenced by Luca Giordano and by the classicism of Maratta and Pietro da Cortona. The sacristy of S. Paolo Maggiore was representative of his early Naples period around 1690. His later works, under the influence of Mattia Preti and Carlo Maratta, took on a darker, more stately tone which became increasingly antagonistic to the Baroque. His greatest fame came after 1720, with demands for his work from France, Germany and England. One of his best known works after 1720 was the *Heliodorus* of 1725 in the Gesù Nuovo, Naples. His growing fame brought him many honours, including a title, and his self-portrait in the Uffizi depicts him at the height of success, a veritable prince among painters.

Rebecca at the Well

Drawing. Pen and wash over red chalk
H. 8¼" (21 cm.) x W. 5⅞" (15 cm.)
ROM 974.111.3
Provenance. London Art Market

The story of Rebecca and the servant of Abraham is found in Genesis 24: 10-21. Solimena drew several versions of this subject, such as the group of studies in the Uffizi, n. 6736, and a drawing, n. 629, in the Albertina, Vienna. The ROM drawing, however, is virtually identical, detail for detail, with the composition of Solimena's so-called *Rebecca ed Eleazaro* in the Accademia, Venice, inv. n. 846. Several copies of the painting, which was originally in the Casa Baglioni in Venice are known to exist, notably in the Hermitage, Leningrad, and the Museum, Budapest, while a variation of the composition, attributed to Conca, is at Treviso. The figure of the servant is repeated in Solimena's *Departure of Rebecca* in the Musée Fesch, Ajaccio, but is turned to the front rather than shown in profile. The ROM drawing compares stylistically with other Solimena drawings, such as n. 17207 F and n. 6746S in the Uffizi.

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Giovanni Domenico Tiepolo

b.1727 Venice, d.1804 Venice

Giovanni Domenico Tiepolo was strongly influenced by his famous father, Giovanni Battista, for whom he worked as principal assistant in the execution of many of the latter's brilliant decorative schemes. As a painter, Giovanni Domenico worked with his father at Würzburg, and was responsible for the decoration of three of the overdoors of the Kaisersaal in the Episcopal Palace in 1751-52. In 1753 Giovanni Domenico and his father returned to Venice, and in 1755 Domenico was elected a member of the Venice Academy. In 1759 he was engaged with his father in the decoration of the Villa Vilmarana. Domenico was responsible for the decoration of the guest house, which was later seen and praised by Goethe. In 1759 he carried out the fresco decoration of the church of Sta. Maria della Purità at Udine, and in 1763 was in Madrid to work with his father on the frescoes of the Royal Palace. In 1771, after his father's death, he returned to Italy and frescoed part of his father's villa at Zianigo. He carried out further fresco work there in 1791 and 1793.

In 1775 Domenico became President of the Venice Academy, and after this date carried out only two extensive commissions, the frescoes at St. Lio, Venice, in 1783 and the fresco ceiling of the Ducal Palace at Genoa in 1783-85, before resigning as master in 1788 and entering retirement at the Villa Zianigo. Here from 1791 to 1800 he carried out the remarkable drawings of his *Pulchinella* series. He died in 1804.

God the Father Seated and Holding a Sceptre, Surrounded by Putti

Drawing. Pen and brown sepia wash
Signed lower L. 'Domo Tiepolo f' and numbered upper L.
H. 9½" (24.1 cm.) x W. 6½" (16.5 cm.)
ROM 974.111.1

God the Father Seated on Clouds at the Foot of the Cross, Surrounded by Putti and Angels, Supporting the Dead Christ

Drawing. Pen and brown sepia wash
Signed lower L. 'Domo Tiepolo f' and numbered upper L. "94"
H. 9¾" (25 cm.) x W. 7" (18 cm.)
ROM 974.111.2

Domenico, like his father, made drawings in series, a typical manifestation of the eighteenth century's regard for *invenzione*. Many of his drawings belong to well-defined categories, such as versions of the Trinity or of its individual persons, such as God the Father. The two drawings come from a group of fourteen of similar theme and handling which were exhibited by Heim in London in 1966, and which must have come originally from one or two books of drawings, now no longer extant in a unified state but long dispersed among numerous private and public collections. Most of the drawings were of a size approximating 9½" x 6½", but one was of a somewhat larger size, 11⅜" x 7¾", suggesting the possibility of a smaller and a larger book of drawings dealing with similar themes, as drawings approaching the size of the single large drawing and the size of the smaller ones have been appearing since at least the 1930's. In 1938, for example, two signed drawings of Domenico Tiepolo depicting *God the Father in Glory*, and measuring 11" x 7¾", were shown in a loan exhibition at the Art Institute, Chicago. A similar drawing, of *God the Father in Clouds*, numbered '26' on the upper left corner, and measuring 11⅛" x 8⅛" was exhibited at the 1955 exhibi-

tion of Tiepolo drawings arranged by the Arts Council, while yet another *God the Father in Glory* of about the same size is in the Castello Sforza collection, Milan.

Drawings of a smaller size, measuring close to 9½" x 6½" and dealing with the subject of God the Father or the Trinity, were also exhibited in the 1955 Arts Council exhibition. Among them were a *God the Father supported by Angels and Cherubs,* and a *Holy Trinity with Angels in Clouds,* and it is interesting to note in the George Knox catalogue of the Tiepolo drawings in the Victoria and Albert Museum a signed drawing of the *Holy Trinity at the Foot of the Cross* by Domenico, D 41-1888, measuring 9½" x 6½". Similar drawings by Domenico are to be found in the Museo Correr, Venice; in the Fogg Art Museum, Cambridge, Mass.; and in the Royal Collection of Drawings, Copenhagen.

It is generally considered that signed drawings by Tiepolo date from the later part of his career when his style was becoming more personal and less dependent on that of his father. The Fogg Museum possesses a signed *St. Ambrose* of 1751 which is his only early signed and dated record drawing: most of the so-called 'record' drawings date from the 1770's, such as the *Holy Family with St. Francesca Romana and St. Eurosina* of 1777 relating to a painting of that year for S. Agnese, Padua, but the two drawings under consideration here fall outside the context of Domenico's record drawings as they do not relate directly to particular works but are rather free inventions on certain given themes. They may be considered as dating from the time of Domenico's return to Venice from Madrid and would fit most easily into a period from the late 1760's up to c. 1780. Both of them give evidence of the rapid execution of which Domenico was capable, with the nervous intensity of line and luminous effect created by the use of brown wash characteristic of his best drawing style.

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François Boucher

b. 1703 Paris, d. 1770 Paris

Boucher was for a short period a pupil of Le Moyne. He visited Italy with Carle van Loo in 1727, four years after winning the Prix de Rome, and came in contact with the work of Tiepolo which made a great impression on him. In 1731 he returned to France, becoming a member of the French Royal Academy in 1734, the same year in which he was also engaged by the Tapestry Manufactury at Beauvais. He was the protégé of Mme du Pompadour, who was instrumental in his appointment as First Painter to the King on the death of van Loo in 1765, and to the Directorship of the Academy. His tapestry designs and paintings, derived from classical mythology, were based on his studies of Veronese, Rubens and Watteau, which he transformed into the most characteristic form of Rococo of the Louis XV period. His works are preserved in collections in Stockholm, Paris, New York, Angers, Tours, and Nancy but are perhaps best represented by the extensive list of canvases in the Wallace Collection, London, which includes, in addition to mythological, pastoral, and allegorical subjects, the splendid portrait of the Marquise de Pompadour signed 'f. Boucher' and dated 1759.

Putti at Play

Drawing. Pencil and brown wash heightened with white bistre
H. 12¼" (31.3 cm.) x W. 9¼" (23.6 cm.)
ROM L971.23.2
Provenance: Collection of the Rev. Francis Palmer (b. 1828), sixth son of Sir John Palmer, 7th Baronet, of Carlton Park, Northants

It has been estimated that one quarter of all Boucher drawings now in existence are in North American collections. Subject matter varies considerably but falls into a few major categories such as portraits, genre subjects, landscapes, nudes, and animal figures. Drawings of children were among Boucher's favourites, and life drawings of his own three children figure significantly in his work. Many of his drawings of children, of *putti* and *amoretti* were later copied in the form of engravings, as in the five *Livres des groupes d'enfants*. Numerous artists were employed to engrave Boucher drawings: Jean Daullé (1703-1763) was engaged from 1748 to 1761 on this task. The *Putti at Play* here illustrated was engraved and printed (in reverse) with variations in composition by J. Daullé, Graveur du Roi, in 1750, and again in 1761, inscription 'Dessiné par F. Boucher' and 'Gravé J. Daullé originally with the title *Les Amours en Gayette*, with the graveur du Roy 1750'.

Antoine Louis Barye

b. 1796 Paris, d. 1875 Paris

A pupil of the Neo-Classical sculptor Bosio at the Ecole des Beaux-Arts, Barye achieved success at the annual Salon in Paris quite early with animal subjects, which owed nothing to his traditional training. In fact, Barye was to show a predilection for the realism and drama beloved of the Romantics. He succeeded in portraying animals in their own right as Romantic subjects, studying them from the life in the Jardin des Plantes in Paris, rather as Delacroix did in paint. Character and mood are unerringly conveyed in the superbly free modelling of the form and the virtuoso treatment of the varying surface textures of leathery hide, fur and bristle. Barye happened to be one of the most potent influences on the young Rodin, who learned by his example accurate observation and spontaneous modelling from life. A school of so-called *animaliers* (a modern term) continued the tradition of Barye in France, Germany, and as far afield as Russia, producing in ever-increasing numbers bronzes for domestic decor, instead of pure sculpture. However, Barye stands head and shoulders above his successors in his powers of observation and imagination, in his technical inventiveness and in the success with which he interpolated his novel subject matter into the main stream of the European sculptural tradition.

Arab Rider Spearing a Lion

Bronze
H. 14 15/16 in. (38 cm.)
ROM 972.236.2

The base bears the signature 'BARYE' in incised capitals on the left, while both base and figures are patinated with a dark greenish-black patina highlighted with touches of light green.

A bronze group of two Arab riders killing a lion is listed in Barye's first catalogue of 1847, and illustrated in J. Horswell: *Bronze Sculpture of 'Les Animaliers'*, Woodbridge, Suffolk, England, 1971, p. 40. Horswell records examples of the composition with two Arab riders, one of whom is shown springing from his stumbling horse, in several American collections: in the Brooklyn Museum of Art, the New York Metropolitan Museum of Art, the Corcoran Gallery in Washington, and the Walters Art Gallery in Baltimore. The example in the ROM collection is closely related to the group with two riders and is a simplification of it, omitting the falling horse and rider and retaining the figure of a rearing horse with its Arab rider, who is shown couching a lance under his arm and driving it into the supine figure of a thrashing lion. The rearing horse itself is similar to and probably derived from a group of a *Lion attacking a Horse*, which was first modelled in plaster and shown at the Salon of 1833, and later cast in bronze in 1844.

The theme of a lion hunt, shown in both the compositions with one and two horsemen, derives ultimately in Barye's work from the *Lion Hunt*, commissioned in 1834 as part of a *surtout de table* for the Duc d'Orléans. The original, unique composition, showing two Arab horsemen, their mounts, a buffalo, and a lion, was completed in 1837. This and the four other completed groups from the *surtout* were sold by the Duchesse d'Orléans in 1853. The *Lion Hunt* was acquired by M. Montessier and later passed into the collection of W. T. Walters of Baltimore, who succeeded in gathering all of the original five groups into his own private collection. Walters' passion for Barye bronzes was such that after 1860 he became the sculptor's chief patron, with the result that today the Walters Gallery in Baltimore has perhaps the finest Barye collection extant, including the five hunting groups originally made for the Duc d'Orléans.

The single rider composition in the ROM is virtually identical, except for patination, with a bronze auctioned at Sotheby's of Belgravia on 1 November 1972, no. 200, 'A Good Bronze Group of a Lion Hunt, after Barye, signed . . . French, c. 1860'. Other examples have appeared in recent years, at times paired with a composition of an Arab horseman killing a boar which utilizes the falling horse and rider from the larger group of *Two Arab Horsemen killing a Lion*, described in the Barye catalogue of 1847.

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Jean Baptiste Carpeaux

b. 1827 Valenciennes, d. 1875 Château Bécon, near Asnières

Carpeaux was born at Valenciennes in northern France. Despite a poor background and a rudimentary education his ambition was to be a sculptor. While supporting himself by manual labour or artistic piece-work he was able, after the family moved to Paris, to attend the Petite Ecole (1842). In 1844 he was admitted as an apprentice to the studio of the influential sculptor François Rude, as well as to the Ecole des Beaux Arts, winning a scholarship from his native Valenciennes, which finally enabled him to devote all his energies to sculpture. His ambitions fixed on the Prix de Rome, Carpeaux left the unorthodox Rude for the more conventional Francisque Duret. In 1853 he received his first official commission from Napoleon III and in the following year won the Prix de Rome. Reaching Rome in 1856, he at once rebelled against the accepted style of academic classicism. His first sculpture, following a visit to Naples, was the *Neapolitan Fisher-boy,* and his next, after discovering the genius of Michelangelo, was a group of *Ugolino and his Sons* (1857), a subject drawn from Dante, which was regarded as highly controversial.

A bust of the Marquise de la Vallette, wife of the French Ambassador in Rome, so pleased the sitter that on her return to Paris in 1862 she introduced Carpeaux into the court circle of the Second Empire. This resulted in a number of splendid portrait-busts of Parisian society inspired by French Rococo sculpture. Official commissions ensued: reliefs for the façade of the Pavillon de Flore at the Louvre (1863-66); and a group symbolizing *Dance* for the façade of the new Opéra (1865-69). The group was criticized for indecency and Carpeaux was ordered to replace it, but the Franco-Prussian War intervened and saved the group (1870). During the Commune, Carpeaux retired to England for two years. Returning to France in 1873, the sculptor discovered that he had contracted cancer and this began to affect his mental balance, with the result that he abandoned his wife and children and led a nomadic existence, staying with friends and patrons. From 1873 on he authorized the production of small-scale casts of his most successful models and compositions as a means of raising money. In 1874 he completed his last major work, the *Fontaine de l'Observatoire* in Paris, but he died in 1875.

Genie de la Danse ('Genius of Dance')

Bronze
H. 33 in. (83.8 cm.)
ROM L971.23.13

The group shows a lithe and idealized, nearly nude, youth leaping into the air with both arms raised. He is supported by long, windswept swathes of drapery which reach from the base to well above his head. In his right hand he holds a tambourine. He glances down with a triumphant look of enjoyment, lips parted and hair flying out in long, sinuous strands. At his feet a nearly nude boy *(putto)* reclines, supporting his weight with his right arm and waving in his left hand a baton with a jester's head. The boy is characterized as Cupid by a quiver full of arrows and a bow, which lie beneath him on the ground.

These figures are an excerpt from the group *La Danse* on the façade of the Opéra (1865-69). They are slightly rearranged to compensate for the absence of the several female figures which ring them in the complete composition. The principal figure no longer has wings, which served to relate the original relief to its architectural setting, and the drapery has been slightly reinforced to provide the necessary support and stability.

The figure has a *joie de vivre* and spontaneity that are characteristic of the sculptor at his best: these were precisely the qualities that some of his contemporaries regarded with suspicion, so used were they to the arid pseudo-classical formulae for figures and groups that had been produced by the academic sculptors of the mid-19th century.

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Aimé Jules Dalou

b.1838 Paris, d.1902 Paris

Born in Paris, Dalou received his first artistic training in the Petite Ecole, where he was enrolled in 1852 on the advice of Carpeaux. Carpeaux continued to be the strongest formative influence, employing him unofficially as an apprentice. Two years later, in 1854, Dalou passed on to the Ecole Nationale des Beaux-Arts, but the stylistic preconceptions of his master there, the classicist Duret, were not to Dalou's taste, and he became disenchanted with academic teaching and drifted into a bohemian way of life, surviving on occasional piece-work on decorative sculpture. He married in 1866 and his wife, who proved a constant source of encouragement, was the inspiration of his intimate studies of women in the home. Between then and 1870 he had some public success with entries in the annual Salons.

As a result of his activities in the Commune that succeeded the Franco-Prussian War, Dalou was exiled from France and spent the next decade in England. Here he was received enthusiastically, exhibiting regularly in the Royal Academy between 1872 and 1879. His success acted as a catalyst on his creative powers. Through the Liberal Member of Parliament, George Howard (friend and patron of William Morris), who helped Dalou by buying several of his earliest works in England, the sculptor was introduced to a wide circle of influential patrons, including ultimately Queen Victoria herself (see below).

After the amnesty of 1879, Dalou was free to return to Paris. For nearly two decades he was engaged chiefly on a monument entitled *La Triomphe de la République,* a theme dear to his heart. In the 1890's he began to design a *Worker's Monument,* never completed, for which he conceived many studies of humble labourers modelled from the life. After the death of his wife in 1900, Dalou never recovered from his grief. He died eighteen months later.

Head of a Little Boy

Bronze
H. 12 in. (31 cm.)
Signed: cast no. 3 by Hébrard
Exhibition: Mallett at Bourdon House Ltd., *Sculptures by Jules Dalou,* 1964, no. 8

This bronze was cast in a limited edition by Hébrard from a plaster portrait study of a child, exhibited in the Royal Academy in 1875 (cf. Mallett, same exhibition, no. 7, repro. opp. p. 5). This study was subsequently used as the head of the eldest child in a monument, in the private chapel of Windsor Castle, to those of Queen Victoria's grandchildren who predeceased her. The terracotta monument, finished in 1878, was commissioned through an intermediary, Princess Louise, herself a sculptress and thus acquainted with the French refugee: it consists of an allegorical group of an angel with five children (cf. M. Dreyfous, *Dalou, sa vie, son oeuvre,* Paris, 1903, p. 85; H. Cailleaux, *Dalou, L'homme — l'oeuvre,* Paris, 1935, p. 9). The original terracotta maquette is in the Petit Palais, Paris (no. 6). A marble version of the head was exhibited at the Société Nationale des Beaux Arts in 1890. Other editions of this popular composition were produced by Susse Frères in bronze and by Sèvres in biscuit. A bronze example is in the Petit Palais, Paris (no. 12).

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